

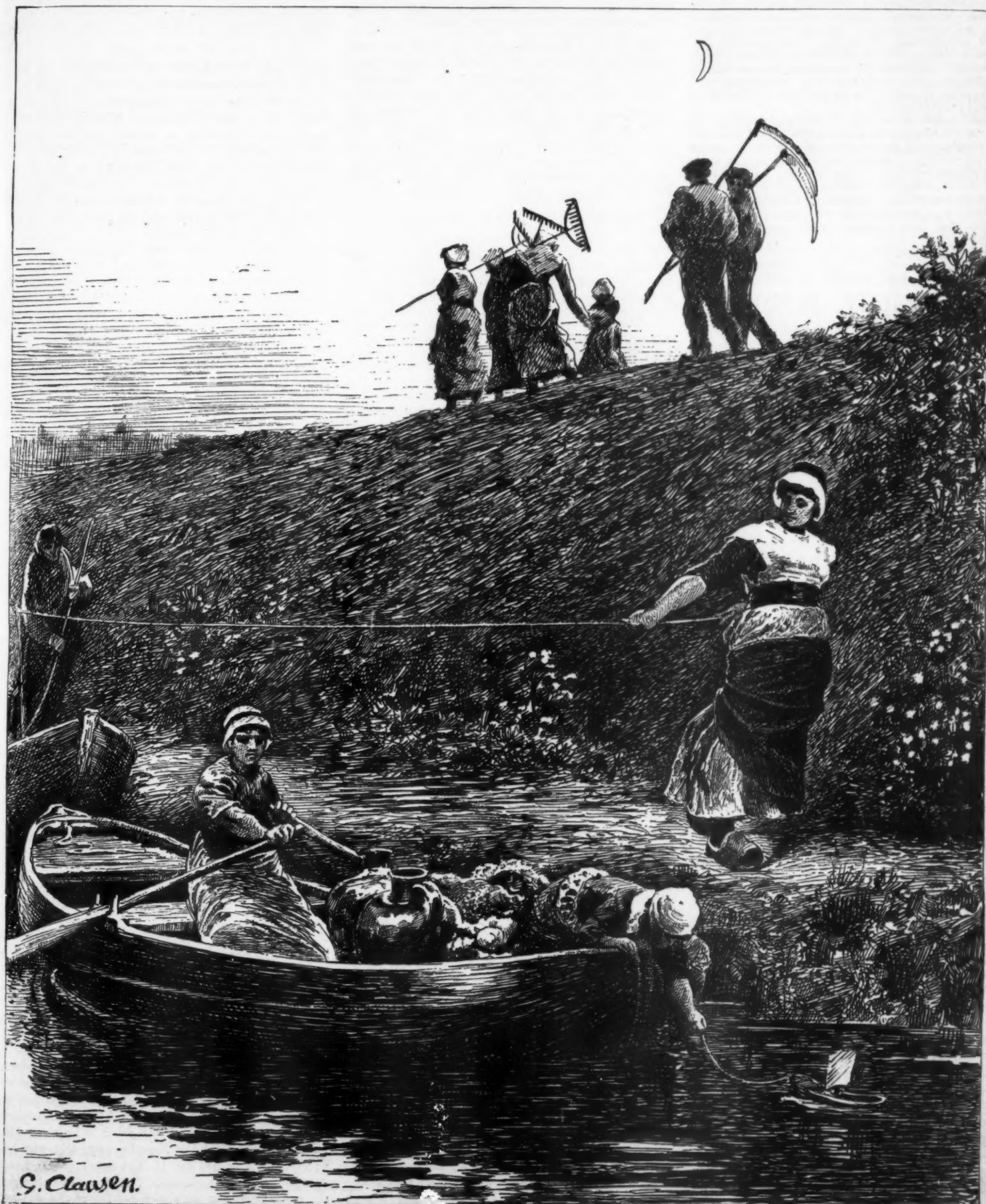
THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 27.—No. 2.

NEW YORK AND LONDON, JULY, 1892.

WITH 3 COLOR PLATES.



G. Clausen.

"THE NIGHT BRINGS REST." DRAWN BY JOHN WATKINS FROM THE PAINTING BY G. CLAUSEN.

[Copyright, 1892, by Montague Marks, New York and London.]

THE ART AMATEUR'S CIRCULATION.

NOW in its fourteenth year, The Art Amateur has the largest bona-fide paid circulation of any periodical of its class in the world.

The publisher is prepared to prove this claim (so far as art periodicals printed in the United States are concerned) by leaving it to the decision of a committee consisting of the editors of "The American Newspaper Directory," "Art in Advertising" and "The Bates Pocket-Guide Book." He is equally willing that the Committee of Inquiry shall consist of the business managers of the three leading New York magazines—"Harper's Monthly," "The Century," and "Scribner's Monthly;" or of representatives of the three oldest New York art supply dealers—Messrs. C. T. Reynolds & Co., F. W. Devoe & Co. and J. Marsching & Co.

These gentlemen (or whoever else may be chosen to form the Committee) shall have free access to bills for paper and printing, subscription books, monthly payments of the American News Co. and Post-office mailing vouchers, and any and every other means shall be afforded the Committee that may be required for a thorough and impartial investigation covering the period of a full year up to date.

If the publisher of The Art Amateur does not succeed in establishing its claim to the largest bona-fide paid circulation of any periodical of its class, he agrees to forfeit the sum of \$250, to be given as a prize to the most efficient pupil of the Art Students' League, or of any other art school that may be designated; or he will contribute \$250 to any charitable or benevolent fund related to art or journalism in New York; it being understood that each contestant shall agree to the same forfeit.

NEW YORK, June 1, 1892.

MY NOTE BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.

THE New York Park Commissioners will have to decide soon upon their acceptance or refusal, for perhaps the most important site in the city, of a monument seemingly of decided merit as a work of art, but the suitability of which for the place it is proposed it shall occupy it will be difficult to determine in advance of its erection. I mean the Columbus Monument designed by Mr. Fernando Miranda. The expense of erecting the fountain and the founding of the group of Columbus and his two captains is to be borne by the Spanish-speaking people of New York, who offer the monument, in the hope that it will be allowed to occupy the Plaza at the entrance of Central Park. The sculptor gives his services without compensation. An illustration of the proposed plan is published in Harper's Weekly, with an interesting account by Mr. Barnet Phillips, who speaks of the design in warm terms of praise. The group and its pedestal are to be of bronze, and the fountain is to have a stone basin one hundred feet in diameter:

"From the centre rises the globe. On a special portion of the earth's sphere Christopher Columbus stands with one foot on Florida, the other on the West Indies. For adjuncts Columbus has his two captains, the Pinzons. The total height of the globe and of the figure of Columbus above the level of the water is 29 feet, and the Columbus is to be 16 feet in height. When a man of normal stature stands at the fountain-rim, he will see the globe emerging from the waters, and take in all the figures." Columbus "clasps his sword to his breast. The hilt, cross-like, is close to his heart. He has worked through faith, and his lips utter words of solemn prayer. The two captains are of another temperament. Martin Alonso Pinzon shades his eyes so that he can better see the new realm, and Vincente, his brother, forgetting true Spanish phlegm, is completely carried away, and points to one glittering island far beyond, begirt with green palms, and he would peer farther—farther on—hoping to catch the dim outline of the mainland. To the pose of these figures an endless amount of study has been given, so that no matter from what side the Columbus or its supports are seen, the backs of them are never visible."

The attitudes of the discoverers strike me as rather theatrical than dramatic; but this seeming defect may disappear when we see the figures on their intended colossal scale. It is to be hoped that at least a good-sized model of Mr. Miranda's conception may be shown before any decision is reached by the city. A full-sized model of Falguière's famous "Victory" group, if I am not mistaken, was exhibited *in position*, in Paris, for a long while before it was cast in bronze.

EVEN with the full-sized model before us, one cannot always tell of the effect that will be produced by the monument itself. The Washington Memorial at the entrance to Fifth Avenue looked better proportioned

in the experimental structure of painted wood than the marble arch itself does as we see it now. It seems somewhat top-heavy, and I fear will look still more so when surmounted by the group of statuary intended for it. By the way, there is a rumor that it is proposed to follow up the felling of the old sycamores on each side of the arch by an attack upon the overbranching trees on Fifth Avenue which obstruct the view of the arch in every season but winter. There will be trouble whenever such an attempt is made. Most persons would rather look upon a noble tree than the finest arch that was ever erected.

THE following communication has been received from a well-known collector of St. Louis:

MR. MARKS: The within has been sent by me to our most prominent picture buyers here as a timely warning. The West for some time past has been infested by these scoundrels, and many of our people have been ruthlessly swindled by them. They come out here with a few pictures bought at well-known sales and from reputable dealers, which they make evident, and when the buyer's confidence is secured, they then "dump" on him their spurious trash. I trust you will continue the good fight and triumph.

S. A. COALE, JR.

CAUTION TO PICTURE BUYERS.

(From The Art Amateur, April, 1892.)

"It would be well for the public to know the kind of reputation certain itinerant dealers enjoy among the respectable members of their trade. There are in New York half a dozen or so firms of first-class standing as importers of paintings. The keenest business rivalry exists between them all, and yet there will be found that same bond of union which is usual among reputable members of all departments of trade. Woe to the reputation of any man in any business or profession who would not dare to appeal, if need be, to those engaged in the same calling as himself to testify to his responsibility and good standing. Yet I do not believe that any member of any one of the six or more first-class firms of picture importers in New York would swear that he would consider it safe to have any business dealings whatever with persons of this stamp, who have done so much to bring the picture trade into disrepute in this country. Utterly characterless themselves, they pretend to be indifferent as to what the decent men of their calling think of them, and attribute their ill-will to rivalry; yet they know very well the value of an honest name, and try by every trick and device to make their customers believe that they have business dealings with persons of standing in the trade. A favorite trick used to be to buy occasionally a painting of no great cost from one or two of the leading Fifth Avenue dealers, offer a copy to some likely buyer (usually in the West), and produce the bill for the genuine picture as an evidence of good faith and to show his customer that he had 'dealings with some of the leading dealers in New York.' So fearful are some of the Fifth Avenue firms of these gentry that they will not sell to them at all—not even for cash. How much more should the picture buyers fear them, and be on their guard against these adventurers, who look only to the present for their profits, and do not care—indeed, hardly hope—ever to sell a second time to the same customer."

WRITING in the New York World about the sculpture in the Paris Salon in the Champs-Élysées, Mrs. M. G. Van Rensselaer remarks that "no great work stands out pre-eminent in this department," and then adds: "But I should not wonder if few were poorer than the 'Washington and Lafayette' of Bartholdi, which, it seems, some misguided American has donated to the city of Paris." Great Heavens, madam, be careful! If report speaks truly, "the misguided American" is no other than your public-spirited chief, Mr. Joseph Pulitzer.

THE statement by a London correspondent of The New York World that at the Royal Academy "the space is so crowded that American artists feel it almost useless to send there" calls forth a protest from Mr. George H. Boughton, who says that he knows "from long personal experience that the fact of being known as an American artist is a point in the sender's favor rather than otherwise." The plaint certainly seems to come inopportunely just as Mr. F. D. Millet's picture "Between Fires" has been bought by The Chantrey Fund, and we are thereby reminded that a similar honor has been conferred within a few years upon two other American painters. Mr. George Hitchcock's "Scarecrow" has been as badly hung; it is true, as his beautiful "Maternity" was last year; but he, nevertheless, sold the latter picture to an English collector for \$5000. I dare say his present picture has found a buyer by this time, for this extraordinarily successful young painter sells immediately almost everything he produces.

Whistler and Sargent do not exhibit at the Royal Academy this year, but Mr. Beckwith shows there his striking portrait of "Mark Twain;" Mr. Bridgman sends "The Lawn Tennis Club," as more suited in subject to the English taste than his usual scenes of Oriental life, and Mr. Mosler and Mr. Shannon help to represent the United States, to say nothing of those admirable painters, Henry Muhrmann and Mark Fisher, whom the writers on the London press persist in claiming as English artists. The usually well-informed critic of The Speaker says:

"I do not wish to disguise my opinion of Mr. Mark Fisher; for seven or eight years, since I first saw his work, I have always considered him to be the first living English landscape painter. I think he has done some imperishable work, and I feel sure a picture by him will one day find its way into the National Gallery."

MR. J. Q. A. WARD will be chairman of the New York Advisory Committee of the Department of Fine Arts of the Columbian Exhibition, with Messrs. W. M. Chase, R. S. Gifford, Eastman Johnson, H. Bolton Jones and F. D. Millet for associates for the Department of Painting. To constitute the Jury of Selection for Painting in New York, there will be added two painters from the Philadelphia Advisory Committee, elected by the painters of the latter committee, and two painters from the Boston Advisory Committee, elected by the painters of that committee. For sculpture, the New York committee are Messrs. Augustus St. Gaudens, J. Q. A. Ward and Olin L. Warner. For the Jury of Selection for Sculpture in New York will be added to these one sculptor each from the Advisory Committees of Philadelphia and Boston. For Architecture, the New York Committee are Messrs. Richard M. Hunt, W. B. Tuthill and Stanford White. For the Jury of Selection there will be added one architect each from the Advisory Committees of Philadelphia and Boston. The New York sub-committee for Water-color are F. Dielman, C. H. Eaton, J. C. Nicoll, W. Shirlaw and L. C. Tiffany, with two additions each from Philadelphia and Boston; for Etching, C. T. Chapman, S. Colman, C. F. W. Millatz, C. A. Platt, J. D. Smilie, with one etcher each from Philadelphia and Boston; for Wood-engraving, Horace Baker, T. P. Davis, Frank French. For Philadelphia, Mr. W. D. Dutton is Chairman of the General Advisory Committee; for Paris, Charles Sprague Pearce; for Munich, Carl Marr. The full lists will be given in these columns next month.

WHY has Alexandre Dumas, in his old age, sold his pictures, people are asking in Paris? So as to be able to leave all his money to the woman through whose influence he is estranged from his daughters, is the answer.

MR. BELLINO sold his pictures in Paris recently—they were chiefly of the school of 1830—for much the same reason that Mr. Albert Spencer sold his—to buy paintings of the Impressionist school. "The Sheepfold," by Millet, went for 100,000 frs., presumably to Mr. Chauchard, the owner of "The Angelus." It is similar to the picture belonging to Mr. Walters, of Baltimore, which was at one time in Mrs. Hooper's collection. At one time Mr. Bellino refused an offer of \$125,000 frs. from Coquelin, the actor, for this beautiful work. A "De Nittis," which sold for 6100 frs., cost Mr. Bellino 40,000 frs. some years ago. But works of this once much esteemed painter sell badly now, since it has appeared that he learned all he knew from Degas.

THE collection of Mr. Barbedienne just sold in Paris did not include the best paintings he once owned. His fine Rousseau and Corot, which were both exhibited in Paris in 1889, are now in the remarkable gallery of Mr. James J. Hill, of St. Paul. Another Corot and a very fine Daubigny had also been sold by him shortly before his death. Mr. Potter Palmer and Mr. Cyrus J. Lawrence are said to have given orders for the purchase of several of the Barye pictures. The Coutures, which were by far the most important part of the Barbedienne collection, were bought by the dealers at low prices. Where were the American admirers of Couture, that they did not take advantage of this sale? I hear that Mr. Durand-Ruel bought the large Decamps (No. 120) for 72,000 frs. The late W. H. Vanderbilt once offered 200,000 frs. for this picture. The same dealer bought the wonderfully fine Delacroix and Dupré (No. 61) for American cabinets. The fine Rousseau also, I understand, is coming here.

MONTAGUE MARKS.

THE SALON OF THE CHAMP DE MARS.



EVERY year the Salon of the Champ de Mars gains in material elegance; every year it becomes more palatial and more rich in its decoration and arrangement. Unfortunately, it cannot be said that it gains in interest so far as concerns the works exhibited. On the contrary, the exhibition this year is scarcely more interesting than that of the Champs Elysées; the number of important works implying prolonged artistic effort is small; the quantity of salable studies and easel pictures is proportionately greater than in the rival Salon; and the general impression conveyed by the show is that the exhibitors as a rule have not fatigued themselves by any extraordinary application. Indeed, one is inclined to think that the division of the French artists has perhaps lasted long enough, and that the fusion of the two Salons would be advantageous to both, and certainly advantageous to the public, which is becoming a little weary of the multiplicity of picture exhibitions.

Let me proceed to note the principal pictures. First of all, "Winter," an immense panel by Puvis de Chavannes, destined to adorn the Hôtel de Ville as a companion piece to "Summer," which the same master exhibited last year. In a snowy landscape, with the sea in the distance, woodcutters are felling trees. In the middle distance hunters pass. In the foreground to the left some beggars are being kindly entreated by the woodcutters. In the same room Alfred Stevens, this year president of the jury, exhibits sixteen specimens of his very personal painting, beautiful in material aspect, but rarely applied in the service of beauty. M. Stevens' works are lamentably weak in drawing. Indeed, if his too great reputation had to be acquired nowadays, it is probable that it would never be acquired. However, he is a veteran, and his personality is sacred and sympathetic. Opposite is a fine work by L'hermitte, "The Friend of the Humble," which represents Christ in a contemporary peasant's interior at table with two peasants, while the wife serves and a boy brings in a dish of roast-beef. This picture is impressive not on account of the subject, but in spite of it. It is an admirable piece of painting, and perhaps the most complete work that L'hermitte has achieved. I. F. Raffaelli exhibits nine pictures of humble humanity and pale suburban landscape, very personal in color and technique and full of intense character. M. Raffaelli's drawing, his painting and his vision of nature are so peculiarly his own that no one has ever ventured to imitate him, although his celebrity is no longer of yesterday. Boldini has a portrait of a lady in a yellow dress striped with black on a background of pale greens and grays, and a portrait of a little girl in black and white on gray. The postures of both models are more than audacious and not altogether in good taste, and in spite of the virtuosity of this artist, his exhibition will probably not create such a sensation as his portraits in the same style shown last year. John S. Sargent exhibits "La Carmencita," shown at the Royal Academy last year and in New York a season earlier, and a nude figure of an Egyptian girl, a harmony in chocolate and black. Mr. Sargent's reputation in Paris has not increased of late years. Alexander Harrison shows an enormous wave which lacks movement, an equally enormous picture of women bathing which is exceedingly vulgar, a picture of boys running on the sands, and two landscapes. This exhibit will not strengthen the artist's reputation.

In the same room are some delicate marines by Henri Guérard; admirable landscapes by Victor Binet, Alfred Smith and Louis Dumoulin; a charming portrait of Mlle. Barlet of the Comédie Française, by Gustave Courtois; the still-life pictures of M. Zacharian, and two pleasing little pictures by Mr. John Humphreys Johnson, a little Eastern boy in green and a "Fontaine Mauresque."

In Room III. the great Besnard has contributed seriously to the destruction of his too rapidly acquired glory by four portraits dashed off with proud negligence and by two little fantasies, "Reveil" and "Sourire," which have more trickiness than beauty. It is to be feared that the days of M. Besnard's fame are numbered unless he turns over a new leaf. J. C. Cazin's pictures are admirable, as usual, and yet for recondite psychic and æsthetic reasons they do not impress one very strongly. The moonlight and starlight landscapes and the silent rural scenes seem to me more satisfying than the two large panels for the decoration of the Sorbonne, the sub-

jects of which are borrowed from La Fontaine's fables, "The Bear and the Gardener" and the "House of Socrates." W. T. Dannat's "Femmes Espagnoles" is one of the sensational pictures of the Salon, and so unlike the work of any other painter living or dead that the critics seem hardly to know what to say about it, after they have rendered tribute to the painter's skill, to his admirable drawing and to the variety of attitude and expression which the artist has given to his figures. As for the color, it is absolutely personal and novel, and of an intensity and charm of harmony that words cannot describe. The "Femmes Espagnoles" represent six Spanish women, life size, sitting on a bench, clapping their hands, snapping their fingers and encouraging with voice and gesture the Flamenco dancer who is not shown in the picture. Mr. Dannat has the satisfaction of having produced a complete picture, the expression of his own dream, bearing the mark of his own refined and subtle personality—a work that has the privilege of provoking violent discussion, and of inspiring in some strong admiration and in others equally strong detestation. In these days of indifference surely this is no small success. Mr. Dannat's five small pictures are all excellent, and indicative on the part of the artist of a persistent research of beauty. René Billotte is rapidly becoming one of the most refined and delicate of modern French landscapists, less poetical in his vision than Cazin, but equally delicate in his technique. M. Duez's two panels for the Hôtel de Ville, "La Botanique" and "La Physique," are very feeble. M. Edelfeldt, like M. Duez, exhibits pictures which make us wonder how either one or the other could have acquired the reputation that they both enjoyed a few years ago, and which has now dwindled to nothing.

In this room one sees the now old-fashioned impressionist landscapes of M. Sisley, the vulgar Scandinavian realism of M. Hagborg, the too-important exhibition of Miss Lee Robbins, a charming pupil of Carolus Duran, and a pretty little picture by Mr. Frederick Pape, "La Chanson du Matin," an Indian girl in blue against a background of bright-colored mosaic.

In Room V. the great picture is Eugène Carrière's "Maternité," which justifies the great praise which has been lavished on this artist rather prematurely of late by too enthusiastic admirers. Hard by are painstaking but none the less interesting portraits by M. Dagnan-Bouveret, in whom nature has made up for the want of genius by a gift of laborious obstinacy of purpose. J. A. Muenier applies the processes of M. Dagnan to landscapes and rustic figures, while M. Friant, adding to the moral qualities of M. Dagnan the pitiless scrutiny of a photographic camera, surpasses M. Muenier in the treatment of humble personages in the open air, and paints not the sensation, but the very reality of things. M. Zorn, more truly artist and painter, maintains his reputation for strength and skill by two portraits, two figure subjects in landscape, and a picture of children playing on a red carpet. Jean Béraud has painted another sensational picture, a companion piece to his last year's canvas, "Christ in the House of the Pharisee." The subject is the "Descent from the Cross," the Calvary being the hill of Montmartre, the disciples Parisian workmen in blue blouses, the holy women janitors and charewomen, and the distant landscape Paris, with its domes and smoking chimneys. This picture is very clever in workmanship, admirably composed and respectful of all religious sentiments. But why paint such a subject in such a way? The answer has been already indicated. The artist's object is to create a sensation. Jacques Blanche had doubtless the same object in view in painting "L'Hôte," which is a modern rendering of the scene of the disciples at Emmaus. M. Blanche's picture, however, is a failure, and remains simply something vague, stupid and vulgar. We note with pleasure the poetical visions of village landscape by sunlight and by moonlight by J. A. Chudant, very personal and distinguished in color; the landscapes of Georges Costeau, who, like M. Chudant, is a new-comer; the Arabian scenes of M. Girardet; the Parisian nocturne in gray and green by M. Point; the delicate landscapes and waterscapes by M. Iwill; the marines of Mr. Henry Moore.

In Room VIII. Carolus Duran exhibits ten portraits, mostly of rich ladies, who seem to delight in sumptuous raiment and plush backgrounds. These portraits are full of ease, brilliancy and virtuosity; they are beyond praise of a certain kind, and yet when we look at the pictures by Mr. Whistler, which are hung on the opposite wall, we are almost inclined to deny Carolus Duran

the title of artist. In the whole exhibition of the Champ de Mars the supreme and unique artist is Whistler. His harmony in gray and rose, "Portrait of Lady Meux," is a prodigious masterpiece. His marine in gray and green has an intensity of mysterious beauty that the pen cannot describe and that no painter of the ocean except Whistler has ever achieved. Mr. Whistler's success in Paris among the artists and the refined connoisseurs is brilliant enough to compensate him for all the neglect and incomprehension of which he has been for years the victim in England.

Let us notice the exquisite interiors of M. Lobre, the admirable painting of M. Kuehl in his German interiors, the delicate vision of M. Jeannot, the refined studies of color by M. Helleu.

In the pastel rooms the only important works are those of Raffaelli and James Tissot; I may notice also a portrait of the actress, Jane Hading, by Mr. Rolshoven. Among the drawings are some exquisite studies by E. Burne Jones, Gandara, Paul Renouard, Grasset, Carloz Schwabe and Goeneutte. Among the engravers M. Florian triumphs with some marvellous engravings on wood after Botticelli, Mantegna and the primitive masters—engravings which have been executed for a famous New York publishing firm. A new and genial lithographer is revealed in the person of M. A. Lunois, while among the aquafortists the most distinguished exhibitors are Whistler, Le Rat and Guérard.

In a supplementary room devoted to oil painting must be noticed some exquisite visions of landscape conceived as pretexts for color harmonies by an English painter, Mr. Charles Conder, who is truly a dainty artist; three pictures of Dutch inspiration by Gari Melchers, and two pictures by Mr. Rolshoven.

Beside the pictures by American artists already specially mentioned, there may be seen at the Champ de Mars works of more or less merit by Messrs. J. G. Borglum, J. Briggs-Potter, F. B. Chadwick, Miss Harriet C. Foss, Kenneth Frazier, Miss Lilian Greene, W. H. Hyde, A. P. Lucas, Marcus Simons, Mrs. Elizabeth Nourse, A. V. Renouf-Whelpley, Miss M. K. Trotter, Leslie Cauldwell, Miss Amy Cross, Miss Adèle McGinnis, Howard Cushing, Miss Jenny Haight, S. F. Holman, Henry Muhrmann, Angelico Patterson.

In the sculpture section the only American exhibitors are M. P. W. Bartlett and Mr. J. G. Borglum. The most notable French works are Rodin's bust of Puvis de Chavannes and Mlle. Claudel's bust of Rodin, both masterpieces. M. Bartholomé has a beautiful marble head of Madame Forain; Charles Lefèvre, a striking bust, "Dans le Rêve"; M. de Saint-Marceaux, an admirable "Femme Couchée." Constantin Meunier, the great Belgian sculptor, exhibits half-a-dozen exquisite bronzes. Dalou, Carriès, Dampé, Aubé, Raffaelli, Lenoir, Baffier and Charpentier also send works of interest, but, on the whole, the sculpture is weak at the Champ de Mars. With the exception of Dalou and Rodin the strong French sculptors have remained in the old society.

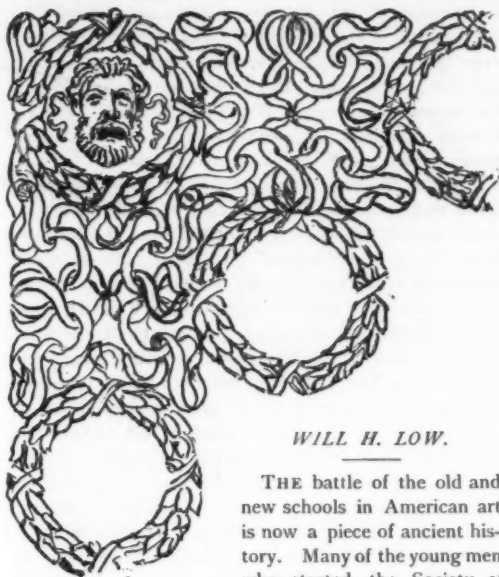
The Department of Decorative Art is exceedingly interesting this year, and M. Jean Carriès exhibits a series of busts, masks, animals and fragments of pottery in enamelled "grés" that form one of the chief attractions of the Salon. These fragments belong to a monumental ceramic doorway which M. Carriès is executing for Mme. Winnaretta Singer, who is now Princesse Sécy-Montbéliard. The potters Delaherche, Chaplet, Massier, Jacquin, and the glass-maker Émile Gallé, of Nancy, exhibit beautiful objects which must be seen in order to be appreciated. Thesmar, the maker of transparent enamels, exhibits a series of small bowls, the color of which is unfortunately rather vulgar and chromolithographic. Brateau shows admirable work in pewter, the artistic treatment of which he has the credit of having revived. Finally the Comte Robert de Montesquiou exhibits a commode which is a pure dream of daintiness, elegance and distinction. The form is of the Louis XVI. style, and the ornamentation consists of rose, blue and white hortensias on mouse gray, the whole executed in marqueterie of colored woods by Gallé, of Nancy, after the designs of the noble amateur. This decorative art section is certainly one of the greatest attractions of the Salon du Champ de Mars, and this is not as it should be, for in a picture exhibition the greatest attractions should surely be the pictures.

THEODORE CHILD.

"ART alone," says Schiller, "supplies an enjoyment which requires no appreciable effort, which costs no sacrifice, and which we need not repay with repentance."

JULY, 1892.

- 1 Fri. Auguste (Jean Baptiste) Leloir, French history and genre painter, born 1809.
- 2 Sat. George Dunlop Leslie, English subject painter, born 1835. Theodor Hildebrandt, German history, genre and portrait painter, born 1804; died Sept. 29th, 1874.
- 3 S. Étienne François Auguste Mayer, French marine genre and portrait painter, born 1805. John Singleton Copley, American portrait painter, born 1737; died in London, Sept. 9th, 1815.
- 4 Mo. Frank Holl, English genre and portrait painter, born 1845. Carolus Duran (Charles Auguste Émile Durand), French genre and portrait painter, born 1837. Friedrich (Johann) Overbeck, German history painter, born 1789; died Nov. 12th, 1869.
- 5 Tu. George Inness, Jr., American animal painter, born 1854. Marcus Grönvold, Norwegian genre and portrait painter, born 1845.
- 6 W. Wilhelm Hensel, German history and portrait painter, born 1794; died Nov. 26th, 1861.
- 7 Th. Johann Jakob Dörner, the Younger, German landscape painter, born 1775; died Dec. 14th, 1852.
- 8 Fri. Peter F. Rothermel, American history painter, born 1817. Joseph Lies, Belgian historical genre and landscape painter, born 1821; died in 1865.
- 9 Sat. Ludwig Passini, German genre painter, born 1832. Orazio Gentileschi, Italian portrait and figure painter, born 1562; died in London in 1647.
- 10 S. Sandford Robinson Gifford, American landscape painter, born 1823; died Aug. 29th, 1880.
- 11 Mo. Ulrich Halbreiter, German history painter, born 1812; died Nov. 26th, 1877. Charles Antoine Coypel, French history and portrait painter, born 1694; died June 14th, 1752.
- 12 Tu. Il Sassoferrato (Giovanni Salvi), Italian devotional painter, born 1605; died April 8th, 1685.
- 13 W. Jean Nicolas Henri De Chacaton, French landscape painter, born 1813. Paul (Friedrich) Meyerheim, German genre and animal painter, born 1842.
- 14 Th. John Frederick Lewis, English figure painter, born 1805; died Aug. 15th, 1876. Jervis McEntee, American landscape painter, born 1828; died Jan., 1891.
- 15 Fri. George Peter Alexander Healy, American portrait and history painter, born 1808. Charles Busson, French landscape painter, born 1822. Jan Cossiers, Flemish history, genre and portrait painter, born 1600; buried July 7th, 1671. Rembrandt Van Ryn, Dutch portrait and figure painter and etcher, born 1607; buried Oct. 8th, 1669.
- 16 Sat. Joseph Wright, American portrait painter, born 1756; died in 1793. Sir Joshua Reynolds, English portrait and historical painter, born 1723; died Feb. 23d, 1792. Andrea Del Sarto, Florentine devotional painter, born 1485; died Jan. 22d, 1531.
- 17 S. Georg Heinrich Busse, German landscape painter, born 1810; died Feb. 26th, 1868. Paul (Hippolyte) Delaroche, French history and portrait painter, born 1797; died Nov. 4th, 1856.
- 18 Mo. G. J. Hallez, Belgian genre and portrait painter, born 1769; died May 18th, 1840. Hyacinthe Rigaud, French history and portrait painter, born 1659; died Dec. 29th, 1743.
- 19 Tu. Juliette Bonheur, French animal painter, born 1830. John Martin, English landscape and figure painter, born 1789; died Feb. 17th, 1854.
- 20 W. James Renwick Brevoort, American landscape painter, born 1832. Camille (Jean Baptiste) Corot, French landscape painter, born 1796; died Feb. 23d, 1875.
- 21 Th. Sir John Gilbert, English historical painter and wood-engraver, born 1817. Édouard Henri Girardet, French genre painter, born 1819; died Jan. 5th, 1880.
- 22 Fri. Cesare Dell'Acqua, Austrian history, portrait and genre painter, born 1821. Jean Charles Langlois, French battle painter, born 1789; died March 24th, 1870. Eugène (Louis Gabriel) Isabey, French landscape and marine painter, born 1804; died April 26th, 1886.
- 23 Sat. Francesco Granacci, Italian devotional painter, born 1477; died Nov. 30th, 1543.
- 24 S. J. Appleton Brown, American landscape painter, born 1844. Don Raimundo De Madrazo, Spanish genre and portrait painter, born 1841.
- 25 Mo. —
- 26 Tu. Jacques François Fernand Lemaître, French genre and portrait painter, born 1850. Octave (Nicolas François) Tassaert, French history and portrait painter, born 1800; died April 22d, 1874.
- 27 W. Josef Anton Koch, Austrian landscape painter, born 1768; died Jan. 12th, 1839; Vincenzo Chialli, Italian history painter, born 1787; died Sept. 4th, 1840.
- 28 Th. Henri Harpignies, French landscape painter, born 1819. François (Pierre Claude) Delorme, French genre painter, born 1783; died Nov. 8th, 1859.
- 29 Fri. Eastman Johnson, American genre painter, born 1824. Peter Von Hess, German genre and portrait painter, born 1792; died April 4th, 1871. New (British) Water-Color Society established, 1834.
- 30 Sat. Théodore Pierre Nicolas Maillot, French history and portrait painter, born 1826. Jan (B. Aloysius) Matejko, Polish history painter, born 1838. Giorgio Vasari, Florentine devotional painter and biographical writer on art, born 1511; died June 27th, 1574.
- 31 S. Oskar Begas, German history and portrait painter, born 1828; died Nov. 10th, 1883.



WILL H. LOW.

THE battle of the old and new schools in American art is now a piece of ancient history. Many of the young men who started the Society of

American Artists some fourteen years ago are now members or associates of the Academy. Many of the older men have caught something of their spirit, and may be said to rejoice in a second youth. The public has grown accustomed to the schemes of color, the broad treatment, the novel effects of the new school, and the old-fogy critic who spoke of its first exhibition as a display of the "disjecta membra" of art would be thought to be actuated by some small spite if he were to repeat the remark now.

The warfare is over; but it was at times very bitter while it lasted; and yet, whatever may have been thought of the wild intensity of the Munich men, who were then in the majority in the new society, or of the morbid sentimentality of the two or three who had received their art education in England, it could not be denied that there were painters among the younger men who gave evidence of sound training and good sense. Among these was the subject of this article, whose full-length portrait of Miss Emma Albani was remarked not more for its subject than for its successful treatment.

The young painter was already known by his "Reverie," which had been shown at the Academy Exhibition

of the year before. It will, doubtless, be remembered by many—a young lady in a dress of the First Empire caresses a handsome greyhound, while thinking, perhaps, of the animal's former owner.

The portrait of Miss Albani, while ambitious and successful up to a certain point, was by no means so thorough a piece of work, from the merely technical point of view, as the "Reverie." It showed, however, very little trace of Duran's or any other person's influence. What it did show was a recommencement of struggle and study.

In fact, Mr. Low was not yet through his schooling. He had learned all that Gérôme and Carolus Duran could teach him, but he had yet a great deal of knowledge to acquire in the school of experience.

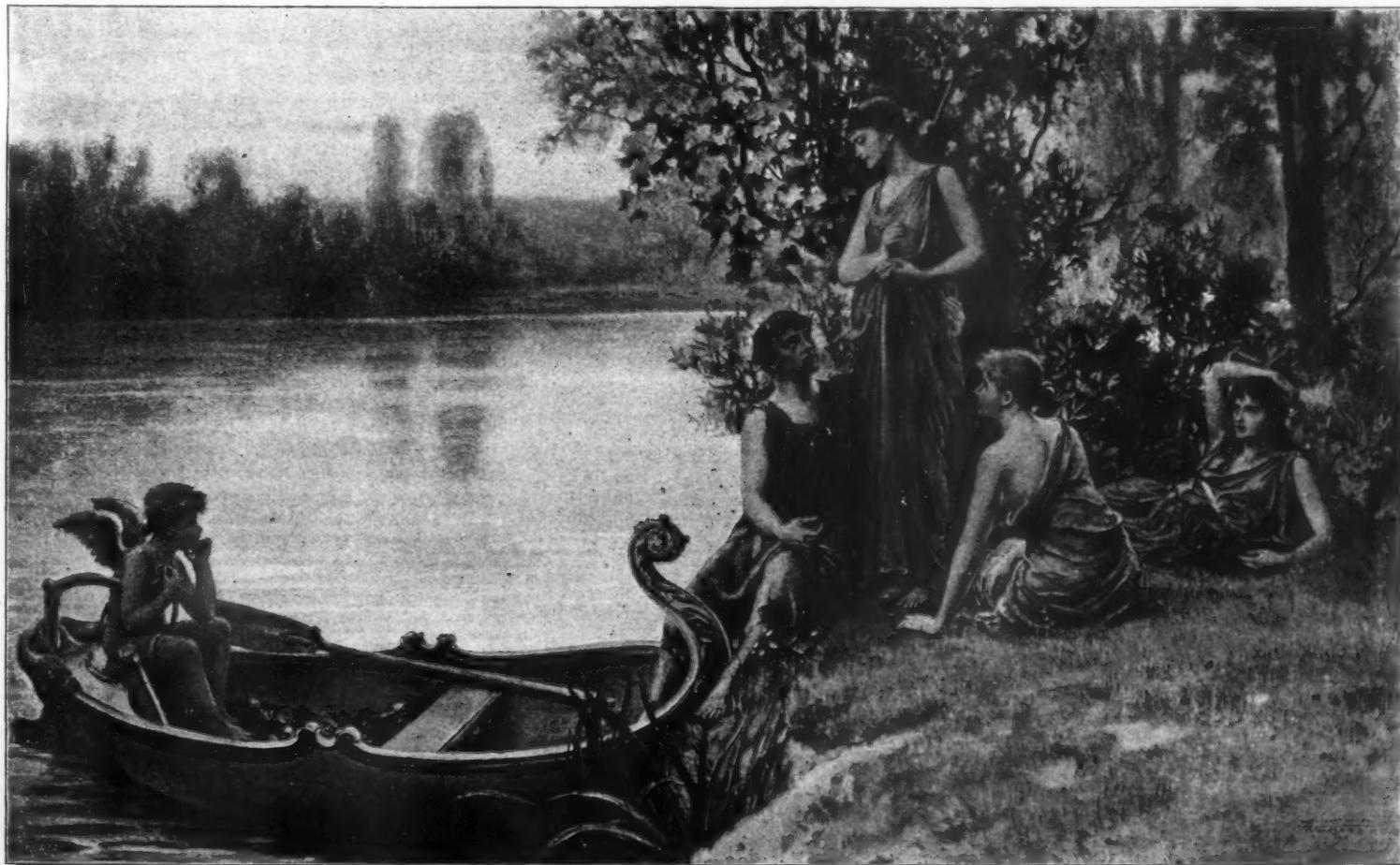
His bent was toward idyllic and decorative painting—his training had not taken him too far out of that way—but the work of illustrating, to which he had to turn as a principal means of earning a livelihood, did not help him along in it. Publishers had not at that time been brought to the point of allowing an artist to choose his subject for illustration and to treat it in his own way. They thought they knew better than he what would "take with the public." Another thing that prevented Mr. Low's talent from developing rapidly was the advice of friends, who counselled him to be American and a realist, to take his subjects from life, or, at all events, from American history or literature. He did not like this advice—there was nothing in American life that appealed very strongly to his sense of the beautiful—yet he accepted it, and undertook to paint a subject from Whittier, the scenery and every character in which was to be studied from life.

With this object in view, he settled down for a year in Marblehead, a village which is both feared and admired by all sorts of artists and literary people, and which stands neither in awe nor in admiration of them. Here among very uncongenial surroundings he finished his picture of "Skipper Ireson," which was the most notable picture by an American artist in the fourth annual exhibition of the Society. Its story was told with absolute fidelity to nature. The mob of village termagants and their victim, all studied from the life, were portrayed against a background of cold blue sea and homely village street. It was a careful, earnest, even laborious

work. But it was unsympathetic. It could hardly have been otherwise. Not even a New Englander now cares anything for the incident of local history with which it dealt; and for Low to put any personal feeling into such a theme was out of the question.

We do not believe, though, that this year in New England did Mr. Low any lasting harm. It was just the experience that he needed. Before giving himself up to idyllic fancies, it was absolutely necessary that he should have felt the touch of actuality. His nymphs and gods are none the worse for his having painted Yankee fishermen and fishwives. The charming compositions of "Lamia," the great success, in its line, of the season of 1885-86, have a vigor and an individuality which they probably would not have if "Skipper Ireson" had not been painted before.

From them, we plainly see the trend of Mr. Low's genius, and can prophesy as to the kind of work which we may expect of him in the future. But the "Lamia" drawings give the public no idea of his capacity for working on a large scale, nor of his ability to handle color. They make evident his sympathy with ancient Greek art, though, like his chosen author, he has a romantic cast that the Greeks would not understand. They show his feeling for grace of line, his skill in composition. And all of these things will be looked for in whatever work he may turn out in future. But we have a right to hope for much more than the great public, which knows of him only through his book illustrations, can expect; for our anticipations are based as much on his decorative work, which has been seen by but few, as on these illustrations. The work to which allusion is made was, part of it, done before "Lamia" was taken up. It consists of mural paintings and designs for mosaic and stained glass, some of them to be wrought out on a very large scale. Among the mural paintings is a panel for the ceiling of the water-color gallery of Mr. Cornelius Vanderbilt. In stained glass Mr. Low has produced many fine designs, the principal one of which, a great semicircular window of about sixteen feet span, with three kneeling angels of more than life size, holding a scroll, was carried out by the Tiffany Glass Company of New York. A detached figure forms one of our color plates this month. Mr. Low's usual scheme of color reminds one somewhat of Veronese, the prevalent tones being blues, pearly grays and



LOVE AT THE HELM." FROM THE PAINTING BY WILL H. LOW.

(BY PERMISSION OF THE ARTIST, AND OF MESSRS. FISCHER, ADLER & SCHWARTZ, OWNERS OF THE COPYRIGHT.)

pale rose tints. His predilection for light and rather cool tints he accounts for by his habit of working out of doors and in the middle of the day, when everything is paled by the sunlight and cooled by reflections of the blue of the sky. It is a habit of which he cannot trace the beginning, though he was confirmed in it by the example of Bastien Lepage and other believers in *plein*

ciety had the benefit of the good-natured criticism of Mr. Palmer, senior, and the late Charles L. Elliot. It was owing to Mr. Palmer's advice and influence that the subject of this notice was enabled to go to Paris. Nor is this all that he owes to that gentleman. The feeling for form which has always led him to associate much with sculptors, with Gaudez in Paris, and with Warner

in the spring of 1873 he went to Paris and entered Gérôme's class at the "École des Beaux-Arts." There were but few Americans in Paris then, as compared with the present time. In his class were John Love, of Indianapolis, since dead; Wyatt Eaton, and S. W. Van Schaick, who has since been associated with the brilliant comic weekly "Life" as one of its illustrators.

In one of the Paris comic journals, not very long ago, there was a picture representing a landscapist—an American, we believe—searching the forest of Fontainebleau for a new "motive" or a new point of view. Something of the sort actually occurred in Low's case. As summer drew near, he heard so much of Barbizon and Bougival and Montigny, particularly of the first-named place, that he determined to find some village where no one had ever been before in which to spend his vacation. Contrary to all previous experience of others, he found it—a little hamlet on the edge of the forest, where all the inhabitants were poachers, where his dinner was an omelet with chunks of fat pork in it, and where water was an article of commerce, bought and sold by the barrel, like wine, only the trade in it was less active. The village was as badly off for wells or springs as an African desert. Romantic as this was, a day or two of it was enough.

The summer was spent at Barbizon, where he made the acquaintance of Munkacsy, who advised him not to go back to school, but to hire a studio and paint pictures for sale, picking up an education by the way. Jean François Millet, whom he met afterward, gave him, however, the contrary advice. Robert Louis Stevenson was also among the acquaintances whom he made that summer, and with him he still keeps up an interesting correspondence.

Returning to Paris, he found Gérôme's studio so crowded as to be unbearable. He therefore joined the atelier of Carolus-Duran, where he worked two winters and part of a third. In 1876 he exhibited his first picture in the Salon, the "Reverie" before spoken of. The portrait of Emma Albani and the "Jour des Morts" were in the Salon of 1877, in which year he returned to New York. Since then, besides the work already passed in review, Mr. Low has usually contributed to the various exhibitions of the Academy, the Society of American Artists, and to the Union League Club, and other special exhibitions. This artist's refined and simple style of drawing may be judged of from the group of a teacher and two children, which we reproduce. It is marked off in squares for enlargement, it being intended for a large decorative painting. Our initial design is taken from the lining-paper of his "Lamia," which reminds us to say that he was one of the first to design special lining papers for the books which he was called upon to illustrate. His drawings in illustration to that book and the "Odes and Sonnets by John Keats," which followed it, were in gouache, for reproduction by photogravure, in which line of work Mr. Kenyon Cox's pictures to the "Blessed Damosel" of Rossetti and Mr. Walter Shirlaw's to Goldsmith's "Hermit" are all that can be put in comparison with his. It is not likely that the list will ever be increased, because of the difficulty of securing a proper reproduction of the values of the original drawings. Mr. Shirlaw, who is clever with needle and roulette, worked up his own plates by mezzotint and etching. Both Low and Cox were dissatisfied, and with reason, at the results of their labors.

Mr. Low has been for some years connected with the drawing schools of the Cooper Union and the National Academy of Design, and has done much to elevate the standard of work at both institutions.

The following is a list of his principal paintings up to the present time:

- 1873. "Maternal Love," owned by E. D. Palmer, Albany.
- 1875. "Pain de Ménage," owned by Paul Cushman, Albany.
- 1876. "Reverie" (Salon of 1876), owned by Hon. John Boyd Thacher.
- 1877. Portrait of Emma Albani (Salon).
- 1877. "Le Jour des Morts" (Salon), owned by Smith College, Northampton.
- 1879. "Skipper Ireson" (Society American Artists), Hon. John Boyd Thacher.
- 1880. Decorative paintings, etc., owned by Cornelius Vanderbilt.
- 1889. "In an Old Garden" (Society American Artists).
- 1890. "The Portrait" and "Diana" (Society American Artists).
- 1890. "Love Disarmed" (National Academy), owned by Gardner G. Hubbard.
- 1890. "The Brookside" (girl bathing), (National Academy).
- 1891. "The Front Yard" (National Academy).
- 1891. "A Woodland Glade" (Society American Artists).
- 1892. "The Beautiful Book" (Society American Artists).



DECORATIVE FIGURE. FACSIMILE OF A PENCIL DRAWING BY WILL H. LOW.

air painting, whom he met in Paris. Mr. Low was born May, 1853, in Albany, N. Y. About 1867 he made the acquaintance of E. D. Palmer, the sculptor, and in company with his son, Walter L. Palmer, and H. M. Lawrence, since become well known as a decorator, he formed a triangular society called the "Ramblers," the object of which was sketching from nature. This so-

and St. Gaudens in New York, was probably imbibed in Mr. Palmer's studio. This, as well as his connection with the "Ramblers' Club," helped to decide him in favor of full daylight effects in preference to evening or morning or effects of confined light.

After a short time spent in drawing for the illustrated papers in New York and studying at the Palette Club,

6 5 4



DECORATIVE GROUP BY WILL H. LOW. FACSIMILE OF HIS CHARCOAL DRAWING.



"THE PILOT BOAT." CHARCOAL DRAWING BY HENRY BACON FROM HIS PAINTING IN THE "SALON." 1892.

PORTRAIT PAINTING.

VII.—COMPOSITION.

THE part that composition plays in the making of a portrait is perhaps more important than may be generally supposed. It is to a large extent the faculty of composing a portrait well that marks it more or less strongly as a work of art. The art of concealing the art and giving to the picture the impression of nature is mainly due to the manner in which a work is composed. There are a few fundamental facts that might be impressed upon the student which, if observed, will be a great help to him. First of all, the matter of placing a head on the canvas.

This should be decided while drawing it in in charcoal. Care should be taken not to place the head too low—that is, not to leave too much space between the head and the top of the canvas. The effect is generally more satisfactory to the eye, and there is more dignity of impression if this rule is regarded. In a profile view there should be greater space left in front of the head than behind it. The drapery and all accessories must subserve the demands of composition in a well-ordered portrait. This should not be obviously done; but there are many and unobtrusive ways by which everything pertaining to the work may be made to subserve the purpose of the composition.

In large, full-length portraits, the lines of the drapery or the materials employed may be utilized to almost any degree in directing the attention to the purpose of the work, which is to represent a human being in a familiar and natural environment. One should beware of repeating lines or spaces if they do not serve a logical purpose. These may be made valuable or the reverse, according to the intelligence with which they are managed. In portraits, as in all works of art, it is the judgment and taste that they bear witness to which entitles them to be regarded as productions of fine art. An agreeable balance of light and shade may unobtrusively carry the interest to the head, or the lines that an arrangement of the accessories may give will answer the same purpose.

A true painter seems to feel instinctively what is



SUMMER FLOWERS.

MADAME LE PRINCE'S SUGGESTIONS FOR WATER-COLOR STUDIES.—I.

SUMMER brings many large and decorative flowers with characteristic points that meet the eye at once and encourage a simple method of working, with broad washes and firm touches of color. The writer has received the following suggestions from a teacher experienced in flower painting, and believes that they will be welcomed by the amateur.

The first thing to consider in painting flowers is the arrangement of the study. If a lily is the flower chosen, or an iris, it should not be broken with a short stem and set against a background of green leaves, because such an arrangement would be quite contrary to its way of growth. A lily grows on a long swaying stem and its leaves rise loosely about it; its grace will be best shown by

arranging the study much as the flower grows. Some roses grow on slender swinging vines, and others in such a way as to suggest tying them in a cluster. Nasturtiums and pansies are naturally gathered in bunches, daisies arrange themselves in loose clusters; each flower has a character of its own which should be carefully studied.

Next, the background must be chosen with care, because it so much affects the coloring of the flower. A yellow flower will look its brightest with a background in which are its complementary tints of violet, a red flower brightest against a greenish ground, a blue, against yellowish tones. This is of course due to the law of physics, that the eye always throws upon the surroundings of any colored object its complementary color. In a white flower, and to a less degree in other flowers, the shadows will be affected by the color of the background. Daisies placed against a soft gray ground will show brownish tints in their shading, while against brownish yellow their shadows will look blue.

Another point to consider, especially with flowers of different shades in one study, is the arrangement of values. A good example is a bunch of nasturtiums, which gives almost a complete scale of values from pale yellow to the deep reds approaching very near to black. They should be grouped with the lightest and the dark-

est flowers, holding just the position in the whole mass which is occupied by the high light and deepest shade in any round object. Five grades will be noticed: the high light, the deepest shade, and the half-tones surrounding them, the half-tone beyond the deepest shade being the reflected light. This grouping will help to make the bunch look round, while by arranging in any other manner one is simply throwing difficulties in one's way.

If leaves are placed among the flowers, one should turn toward the light those on the lighter side of the study, so as to show only their yellowish tones paled by reflections of the light, while on the dark side the deep blue tones of the leaves in shadow are seen. Leaves at the lower edge of the cluster, even on the lighter side, will emphasize the depth of shadow under overhanging flowers. Their green is most useful among the flowers, helping to bring out the brightness and richness of the reds by its complementary tone. A soft green behind the flowers is best for the same reason, and nothing is prettier to hold nasturtiums than a finger-bowl of pale green glass. For their background may be suggested the soft green made of cobalt and emerald green, with just a dash of pink. The brilliant reds will most successfully be obtained by using a strong carmine washed over with a glaze of gamboge. If painting in gouache colors, to obtain brilliancy you should use a thick wash of white, well dried, as a foundation for the red.

The purples of the iris will look richest against a yellowish or brownish background, for which it would be well to use a brownish tone of burnt Sienna and indigo, putting the blue and brown in separate touches upon the wet paper, where they will blend themselves. This method gives more life to a background, and whenever bits of each color appear they are at once blended by the eye. In the iris the purples which catch the strongest light may be painted with carmine and Prussian blue. For the softer purples lying in shadow, indigo and rose madder may be used, or occasionally brown madder.

Pansies should be arranged in the same manner as nasturtiums; they offer an even wider scale of values, from pure white, through yellows, reds, blues and violets, to black. They have among themselves the complementary yellow and violet, and their background may echo the same tints. Touches of violet in the background behind the yellow pansies will heighten the yellow, while on the other side of the group yellow tones in the background will make the violet and blue pansies look richer. Pay great attention to the background and its relation to the flowers. Many a well-painted group is spoiled by colors dashed in behind it simply to get "an effect."



right in a composition; and it is this instinctive power of choice that distinguishes the artist from the mere painter. It is well if possible for the artist to surround himself with materials and objects that may be sugges-

I. A. S.



tive of effective composition in portraiture. Much that is ordinary will prove serviceable. The lines of a floor or rug, the recesses of a room, are often employed by painters with great effect. The opposition of volume to slenderness, slightness to bulk—whatever will give distinction, style, to the work as a production intended to charm the eye by variation of spaces and diversity of form—all this may be regarded as coming legitimately under the head of composition, when resorted to with the purpose of emphasizing the individuality before you.

There are many instances where these resources have been used with the false idea of adding to the merely pictorial interest of the canvas, totally lacking in an intelligent purpose, and, it is needless to say, resulting in failure. The old Dutch masters were successful in this pictorial sense, while making their elaborate interiors serve the legitimate purpose of portraiture. They represented burgomasters banqueting or in their council hall, full of vitality, in the exercise of their social or official relations; and these portraits give an emphatic impression of human beings in their most familiar surroundings.

These pictures, whether the portraits are of groups or of single figures, show that the composition only tends to emphasize the individuality, and that it is not made of importance by the desire of being needlessly pictorial. This is intelligent composition, and is what we should all seek. When we achieve it, men in overcoats will no longer be painted in front of velvet portières or seated on inappropriate chairs, and ladies in light raiment will cease to disport themselves in close proximity to stormy aspects of nature.

The modern portraitist often gives a picturesqueness to his composition which, besides contributing to the interest of the canvas, adds much to the vividness of the impression. The accessories, including the costume, are the factors mainly employed to accomplish this. The artful way of making use of the lines and ornaments of a dress so as to carry the attention unobtrusively to the head is an accomplishment peculiarly valuable in the composition of a portrait. To do this successfully requires intelligence and taste, and very often qualities of distinction and elegance are gained by the right use of just such means. Many lessons of composition in portraiture may be learned by studying the taste and sense of fitness that controlled the artist in his selection and employment of material which might easily mar as

well as make a work of this kind. It is a fact that in portraiture, as in all good art, the evidences of a human intelligence expressing itself in a superior way in the presence of a given problem are what should be looked for and demanded. Those who have followed these chapters will perhaps be impressed by the fact that the painting of a portrait is something more than the mere reproduction of physical traits of an individual. To make the person live in his very habit as a man is to do much more than is usually achieved by painters. And now what I have said will perhaps help the student to feel that this art is serious business, and that it behooves him to pursue his studies in a most earnest spirit. When portraiture is thus faithfully practised by the artist, the public will in time be satisfied with nothing less than the best, and when such a time arrives merely visual resemblances will no longer be regarded as works of high art. Be sure, however, that it will take great persistence and character to attain this true standard. Sir Joshua Reynolds tells us "those who are resolved to excel must go to their work, willing or unwilling, morning, noon and night; they will find it to be no play, but

very hard labor." This is the opinion of one who has touched some of the finest notes in the art of portraiture. Some one else has most truly said that "the highest thing that art can do is to set before you the true image of the presence of a noble human being."

FRANK FOWLER.

To fix a pencil drawing, dip it in a mixture of milk and water and let it dry on a board set up at an angle, so that the superfluous moisture may partly drain off, partly evaporate. Before it is quite dry it should be put under a press with a few other sheets of paper above and under it.

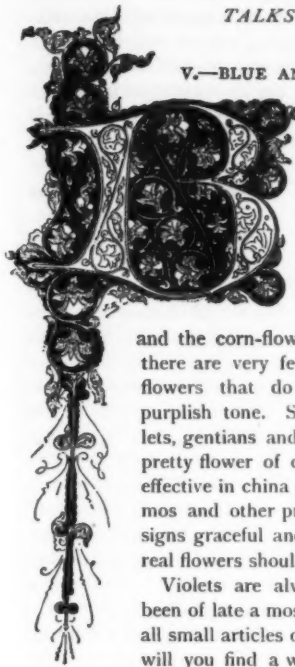


STUDY OF IRIS FROM NATURE.

CHINA PAINTING.

TALKS TO MY CLASS.

V.—BLUE AND YELLOW FLOWERS.



BLUES, like greens, can seldom be used alone, being too raw and crude in tint, unless toned with other colors, whether for flowers, skies or draperies. With the exception of forget-me-nots

and the corn-flowers of our garden plots, there are very few of what we term blue flowers that do not have a decidedly purplish tone. Such are the "blue" violets, gentians and harebells, including the pretty flower of our mountain heights, all effective in china decoration. While chromos and other prints may furnish you designs graceful and dainty in arrangement, real flowers should give you your coloring.

Violets are always pleasing, and have been of late a most popular decoration for all small articles of china; and in no flower will you find a wider range of tints, from the deep, intense blue and only faintly purplish cast, and exquisitely rich fragrance of some of the violets of Italy, to the many-hued and odorless or faintly scented varieties of our own woods and meadows, the many shades of our double hot-house varieties and, crowning all in size and beauty of shading, with its brilliant orange and red brown centre, the large pedata or bird-foot violet of our sandy barrens, far larger, more spreading and less cup-shaped than any other variety. In the case of this last-named species, I hear much complaint of the difficulty of getting true violet tints, the colors being apt to come out too red.

As in all mineral tints produced by mixing, you can only determine the proper proportions by your own experience. Procure from any dealer pieces of broken or cracked china and keep them for your tests. If you have your own kiln, experimenting is an easy matter. Always paint two of the pieces alike, and then you can note the change caused by firing. Carefully set down in the note-book, which every amateur china painter should keep, the tints and exact proportions used in mixing colors for these experiments. You will then have at hand always your own scale of colors to guide you, and you may evolve something rich and rare in decoration. Many of the secrets and most beautiful effects of the famous manufactories of Europe have been discovered in this way, as it were, by accident.

Blues mixed with purple or with red will give you violet effects, but I think the finest tones can only be procured by the gold violets. Mix dark violet of gold with deep blue (Lacroix's bleu foncé) and light violet of gold with light blue ultramarine, or if a very light tint is desired, sky blue might be used. As to proportions of each, let your violets preponderate, if you want a more purple tint, or the reverse if blue. Do not attempt to mix the colors with your brush, but always rub them most thoroughly together with a horn knife till fully blended. If you have much to paint, better rub them with your glass muller on the glass slab.

The many hues of morning glories may be obtained by a clear wash of light sky blue, for light ones; ultramarine for medium; deep blue for dark. When sufficiently dry to retouch, glaze with carmine No. 1, for the lighter hues, and ruby purple for the darker ones. The blue of corn-flowers is so purely blue, that they scarcely need toning with any other color, unless it be an almost imperceptible wash of black, when sufficiently dry for retouching. Paint chiefly with ultramarine, either lightly shading it with itself or light sky blue, for the high lights and touches of deep blue in the shadows; about the centres and stamens use deep blue and ruby purple.

The forget-me-not is always pretty on china, whether in the simplest sprays or single flower, making an easy study for the novice, or in conventional designs and borders. It blends charmingly with pink flowers in decoration, and is introduced everywhere in the chintz-like bouquets of Dresden china. Paint with ultramarine, adding sometimes a very light touch of vert blue, leaving the china almost white for the highest lights, or putting

on a touch of light sky blue. The deeper shades should be touched with deep blue, and the tips of some of the petals and buds with carmine.

In Europe, this flower often has a deeper blue than when blooming under our own skies. In decorating a piece, you will find that the effect is often prettier when forget-me-nots are used in a mass, as they give more contrast to the design. Paint the centres with mixing yellow and dot with orange and red brown.

When blue flowers have yellow centres, they must be fired before the centres are painted, or the paint must be carefully scraped away and not allowed to come in contact with the yellow, or the colors will blend in firing and become green.

YELLOW FLOWERS.

The tints most in use and from which most satisfactory results are obtained by the amateur are ivory yellow, silver yellow, jonquil yellow, and for deep warm tints yellow ochre and orange yellow. The last two seldom come into use for purely yellow flowers.

Mixing yellow, which plays such an important part in toning and producing other colors, can also be used, especially for high lights painted very thinly over the white china; but where it is desirable to bring them out in high relief, a touch of ivory yellow, not so thinly spread, is more effective. For ornamental pieces, a dash of permanent yellow can be used, especially on the tips of petals, as in chrysanthemums. Place it just as you wish; do not attempt to work it over with the brush. For pieces that are for much service, I would not advise this, as it may chip off or become roughened by wear.

For butter-cups, use silver yellow, painting lightly for high lights, retouching for the deeper tints, and shading lightly with brown green; for the centres use mixing yellow and a touch of grass green. Our meadow cowslips, on the contrary, have almost a suggestion of green when first blown, that is obtained by mixing yellow; warm with silver yellow, shade with brown green. For the daffodil or jonquil, use jonquil yellow, deepening with silver yellow, and shade with brown green, blending it into the yellow over nearly the whole of many of the petals. Forced in hot-houses, these flowers do not take this tint. For the single varieties, shade the inside of the deep cups with a little ochre and brown green. Such as are in deep shadow may have a slight touch of violet of gold in their cups, or purple; and about the base next the broad spreading sepals, violet with yellow to produce shadow grays. The sepals of the single varieties are lighter in tone than the deep monopetalous centre. The dry outside sheath can be painted with a little mixing yellow and yellow brown, shaded with the gray.

The pure yellow of some varieties of chrysanthemums should be painted with jonquil yellow, shaded with silver yellow, and the shadows will require a little violet. For the salmon shades, so beautiful in many chrysanthemums, use ivory yellow, carnation No. 2, and a touch of carmine; keep the proportions of the first two shades according as the red or yellow predominates.

Chrysanthemums with yellow centres and shading off into deep red and maroon tints can be painted with silver yellow laid on the lower half of the petals; then orange red or deep red brown for the outer half, blending carefully with a sweep of the brush down upon the yellow—not working over it, or it will be blotched and muddy. The tips of the deeper-colored petals may be touched with violet of iron.

The pale yellow English primrose is a pleasing decoration, whether painted according to nature or in conventional designs. It is straw color in tint and can be painted with mixing yellow, shaded delicately with brown green, and with gray added in the centres. Touch the scalloped edges of the petals in the highest lights with ivory yellow, and the deep tints about the centre with silver yellow mixed with ochre.

Clear yellow tulips may be painted with jonquil yellow, deepened with silver yellow for the warmer tones and shaded with gray. If you prefer the variegated red and yellow varieties, paint with silver yellow the lower half of the petals, and for the outer half use capucine red and deep red brown, or carnation No. 3, and violet of iron.



In each case place the lighter tint next the yellow and the darker at the edge, blending smoothly; do not blend the reds into the yellows, but put them on in sharp, irregular dashes. The tulips, which are such favorite decoration in the "Dresden patterns," have much deep orange and ochre in one style, and in the other, ivory yellow, while the edges are ruby purple, extending in long, irregular dashes, growing lighter as they taper off in the yellow.

ON THE USE OF YELLOWS.

Some yellows tend to destroy the colors mixed with them, and even cause them to disappear entirely. This is the result when too much ivory yellow is mixed with red, or when painted over other colors too abundantly. Urane yellow, a color not commonly used, must be mixed with no other color. Yellows that contain no iron—yellow for mixing and jonquil yellow—are generally preferred for making fresh greens. Light yellows scale easily; the dark yellows are less fusible and need to be used moderately thin in first painting, for the first fire develops them, and they increase in depth at the second.

To those of you who are familiar with oil painting, I will give an approximate list, that will enable you to better understand what mineral yellows will give desired results:

Lemon yellow.—Mix ivory yellow (47 of Sèvres) with a touch of silver.

Golden yellow.—Half silver yellow, half jonquil.

Salmon yellow.—Two-thirds ivory yellow; one-third carnation No. 2; a touch of carmine No. 3.

Straw color.—Yellow for mixing used very lightly.

Yellow lake.—Yellow for mixing.

Dark chrome yellow.—Silver yellow; just a touch of jonquil yellow.

Light chrome yellow.—Jonquil yellow.

Indian yellow.—Half jonquil yellow, half ochre.

Naples yellow.—Ivory yellow.

Orange yellow.—Orange yellow.

Maize.—Half ivory, half orange yellow.

Remember that mixing yellow cannot be relied upon when used with reds or browns. Permanent yellow is only used for raised effects in high lights, and then but sparingly.

ELIZABETH HALSEY HAINES.

PLATES FOR CHINA PAINTING.

THE designs numbered 1065, 1066 and 1068 in the Supplement are by Camille Piton, an artist now in Europe, whose skilful treatment of flowers, as subjects for decorative work, has wide recognition. They appeared in early issues of our magazine, some twelve years ago, and as the number of our readers interested in china painting has increased largely since that time, we reproduce the designs (which have for many years been out of print), believing that their beauty and value will be much appreciated. The following concise directions for treatment were written by the artist himself:

Horse-Chestnut and Dogwood.—Horse-chestnut leaf, in the light, apple green, mixing yellow shaded with chrome yellow, and mixing yellow darkened with brown green. Flower stem, apple green, mixing yellow, very light, with more yellow on the top. There are two kinds of horse-chestnut flowers, the white and the pink. White flowers: use for lights the white of the china shaded with carmine A and pearl gray; outlines in light gray. Pink flowers: carmine No. 1 shaded with gray No. 1. Dogwood flowers, dull yellow color. Light: yellow 47, very lightly shaded with gray and yellow ochre. The stamens, silver yellow, shaded with yellow brown and brown green. Beetle, brown, with pale yellow underwings.

Field Poppies, Daisies and Asparagus.—Grounding color, light celadon. Poppies may be made by mixing equal parts of capucine red and red brown; three firings. Another way: first fire, orange red in the lights and laky red in the shadows; second fire, carmine No. 3 in the shadows. The centre is black and brown green No. 6. Daisies: white of the porcelain; shadows, pearl gray and sky blue. The centre is silver yellow shaded with yellow brown. Asparagus: first fire, deep chrome green and yellow for mixing; second fire, brown 108.

Wild Roses and Wheat.—Grounding color, copper-water green. Roses: first fire, crimson lake, very light; second fire, carmine No. 2. The centre is silver yellow and brown 108. Wheat ears: first fire, silver yellow shaded with yellow brown; second fire, brown 108. Leaves: first fire, deep chrome green, mixing yellow; second fire, grass green No. 5, brown 108.

PAINTING IN WATER-COLORS.

BRUSHES AND THE MANAGEMENT OF THE WASH.

THE true artist attaches himself to nothing so much as to an old brush. His fingers have grown used to it; he will continue to return to it even after it is worn out. When he finds that he really must part with it, he is forced to break it or throw it into the fire; otherwise, as M. Cassagne says, "it will expel anew the new brush." Consequently, it is of the greatest importance to choose a good brush to begin with, and one that will not soon wear out. Töpfer says of his brushes: "Behold those that have the air of a day-laborer, heavy and stout like a fat little bear-cub, and which, when at work, are generally clever, soft, agreeable and of the best tone. In the same way you will encounter brushes of fine marten's hair, elegant, well made, stylish, which in use are stupid, heavy, without intelligence and clumsy as so many brooms." It is quite true; the neatest-looking brush is not always the best. A good deal in the choice of a brush depends on chance. A brush may have bad faults at first, and by degrees get rid of them; or it may work well at first and develop its bad qualities later. Still, there are a few points which may aid one's judgment. Test your brush *dry*, by passing the finger tip three or four times across its point. If it still keeps so much of the pointed form as is shown in Fig. 1a, it is likely to be good. If it becomes irregular and spreads, like b, it is bad. If it inclines to right or left, like c, it is not only bad, but will never grow better. The form shown in d may be useful for very large tints, but it is no good for general work. The test usually made by dipping the brush in water and shaking out the superfluous moisture is apt to be deceptive, for many really bad brushes are apt to show a good point at first when so treated.

Water-color brushes should be put up like oil brushes, with tin guards; or if in quills, the whole quill should be used as a handle, as in our Fig. 2. The short quill with wooden handle, now nearly gone out of use, has the defect that the quill is apt to split or to fall off the handle. The double brush shown (Fig. 4) is very useful. One may lay a tint with the one brush and modify it immediately by another tint applied by the second. Or one of the two brushes may be merely moistened with clear water, in which case it will serve as a small sponge to soak up any little pool of color that may form on the paper, to graduate a tint, or to lead one tone into another. Brushes are sometimes put up in silver handles (Fig. 4), so made that the brush can be withdrawn into the handle when not in use. They are convenient for sketchers to take in their pockets. Flat brushes (Fig. 5) are much employed for skies, water and foliage in large sketches. For the latter purpose they

are excellent, as they afford a great variety of "touches," accordingly as the flat, the end or a corner is brought down on the paper. Still in the hand of an amateur, they are apt to be dangerous, and are likely to lead to mannered ways of representing foliage.

The four most useful sizes are shown in Figs. 8 to 11. The largest serves for skies and other large flat tints; the second for the modelling of distance and middle distance; the third and fourth for details, especially in

is dipped in water and passed lightly over the drawing, or the part of it needing such treatment. As the work dries it should be taken up afresh, and the drawing should be made firm and precise again with the ordinary brush. While the paper is still wet, one may take a large brush made purposely with unequal hairs (Fig. 15), and by striking the paper quickly with it make all the details disappear, blending everything into a sort of rough tint. This process is especially useful for trees in

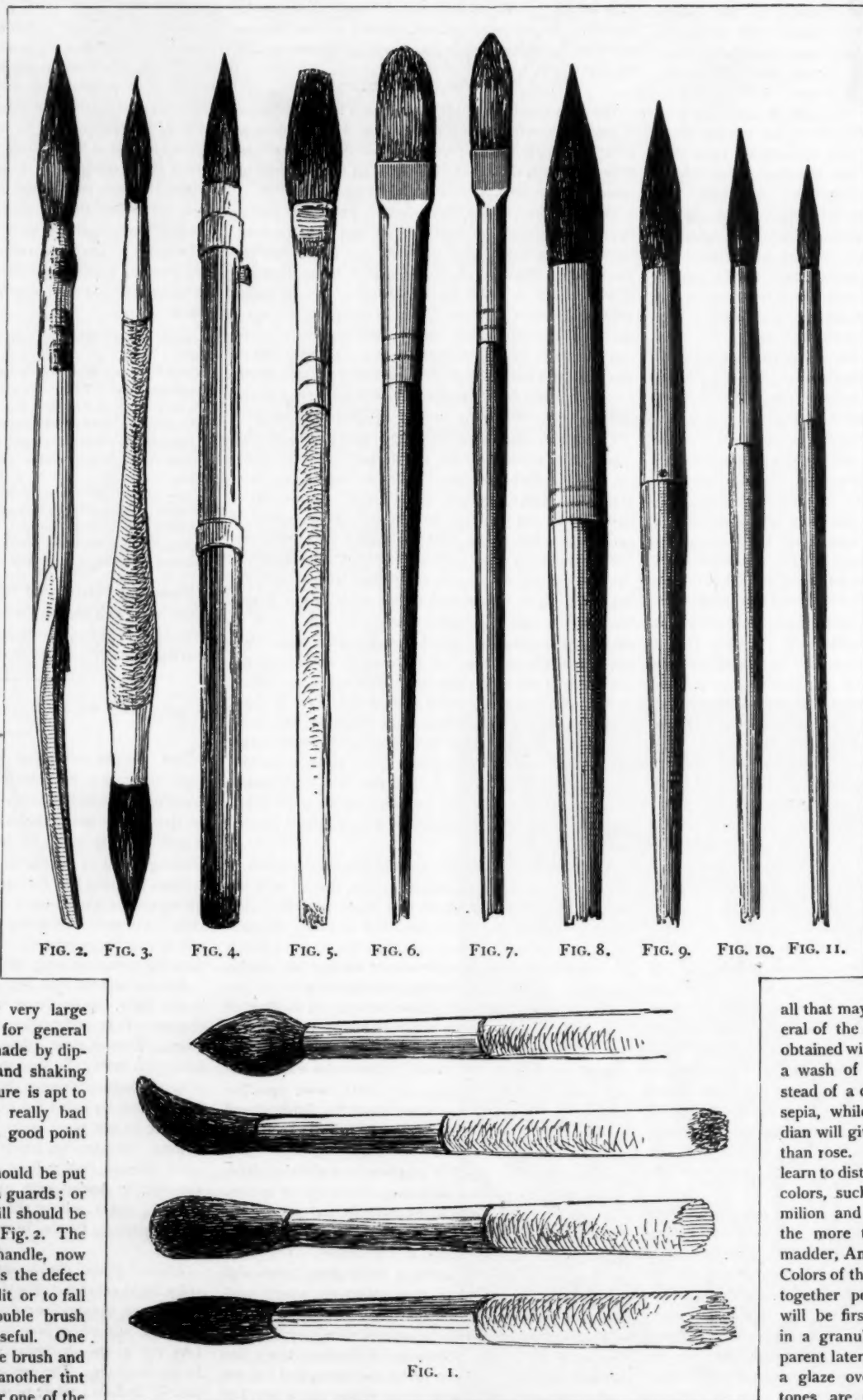
the middle distance, rocks, etc., the drawing of which may easily become overcharged with details.

Upward of one hundred distinct tones can be had from the fourteen colors which we have recommended.* In general, it will be observed that nature uses very broken tones; even the blue of the sky is seldom to be represented by a wash of pure cobalt; as a rule, some rose and a little yellow must be added. But in practice it is desirable to avoid mixing more than two colors on the palette, as it tends to muddiness. These broken tones will then be best obtained by first laying a tint of some modifying color, and when that is dry painting over it with the mixed tint. Thus, for a grayish blue sky, lay first a light wash of raw Sienna and over that the requisite positive tone of cobalt slightly tinged with carmine. Or the blue may be laid first, of sufficient strength, and be glazed with an orange compounded of carmine and yellow; still, for some reason not well understood, it gives a better result to put cool colors over warm than the reverse. These one hundred tones, however, will be far from representing

all that may be found in nature. Several of the most useful will be better obtained with distinct pigments; thus, a wash of Indian red may serve instead of a compound tone of rose and sepia, while in combination the Indian will give better foreground grays than rose. The sketcher should early learn to distinguish between the earthy colors, such as this, the ochres, vermilion and French ultramarine, and the more transparent, such as rose madder, Antwerp blue and raw Sienna. Colors of the two classes will not blend together perfectly; the more earthy will be first deposited on the paper in a granular form, the more transparent later, having much the effect of a glaze over the former. But such tones are often very useful in the middle distance, while tints composed

of the earthy colors alone may be reserved for the foreground, and those into which only transparent colors enter for the extreme distance, skies and water. In glazing, certain colors, such as ultramarine, are very apt to wash up and become muddy, which is another reason for posing the modifying tint first; and

* Indian-ink, rose madder, vermilion, cadmium (deep), yellow ochre, brilliant yellow, viridian, Antwerp blue, French ultramarine, cobalt, raw Sienna, burnt Sienna, sepia, warm sepia.



those that require more minute finish in the foreground. Of late years, the bristle brush (Figs. 6 and 7) has come into frequent use among water-colorists. It is made somewhat differently from that in use by oil painters, being very flat and rounded at the point.

Large, flat and very soft brushes (Figs. 13, 14 and 15) are used principally as blenders, to soften and reduce to harmony passages too strongly modelled or in which the colors contrast too much. For this purpose the blender

as this requires judgment, which is to be acquired only by experience, it also furnishes an additional reason for adding to the color-box as soon as possible all the pigments of broken hues which can be relied upon for permanency.

There are two ways of using the brush, which should be constantly practised in order to acquire a reasonable degree of mastery. The first and most needful to master is with a brush as full as it will hold of quiet color. This is discharged upon the paper so as to form a little pool, which is led by the point of the brush up to the outline. It naturally takes some time to dry, and as it dries first at the edge and often forms a little hollow in the paper at the centre of the space covered by it, it generally dries darker at the edge and again at the centre than elsewhere. This peculiarity may be made use of in certain cases to render similar natural appearances. It is commonly got rid of, however, by moistening the paper before posing the tint either with a sponge or with a very large brush, kept clean for the purpose. If the color is put on immediately after moistening the paper, it will branch out into a multitude of curious ramifications, and this peculiarity, too, has its uses. But to obtain a flat and even transparent tone, it is necessary to wait until the moist paper loses its brilliancy and presents a matt aspect, which is easily recognized; the tint then laid, with proper care, will dry evenly, and will offer the most brilliant tone possible to get the nearest approach to that of the still moist color.

When a tint has gone over its proper outline, as in Fig. 17, the excess must immediately be taken up with a dry brush, as shown in Fig. 18, or with the finger.

For any work intended to be more than a very rapid sketch, it will be necessary to moisten the paper more than once. This can easily be done if the artist uses a stirator, by sponging the back of the paper. If he uses a block or drawing-board, the best plan is to drip water upon the drawing from a sponge held above it (Fig. 1). If a general grayish tone is desirable, as is often the case, the paper may be several times held under a stop-cock or bathed in any clear pool or stream that may be convenient.

On certain very smooth papers, Bristol-board especially, every touch of the brush is likely to show; moistening the paper hinders this to some extent. If the wash is darker than necessary, rubbed lightly with India-rubber when dry it may be made more even.

THE following rules given by Mr. Hamerton are worth committing to memory: "1. Form is always to be sacrificed to color when both cannot be got in the time. 2. If the color is right in paleness or depth, the general result will of necessity include sound relations of light and shade, but these in their turn are more im-

portant, in brush sketching, than form. 3. Truth of detail is always, in a case of necessity, to be sacrificed to truth of mass. A blot, in right relations of tone and color to the rest of the work, is better than a number of correct details out of tune. 4. Freshness is a greater virtue in a sketch than strict accuracy either of form, light and shade, or color. A labored sketch is a spoiled sketch. Inequality of work is not an evil in sketches. They may be detailed in one place, and in broad, formless masses elsewhere, without inconvenience. 6. All

THE USE OF THE LEAD-PENCIL.

THE lead-pencil to be used for outlines in making a water-color drawing should not be very soft. It should vary in hardness according to the grain of the paper, a pencil that will hardly show on a fine-grained paper making quite a black mark on a coarser one. If the pencil is too soft, much of it will be taken up by the first washes laid, which cannot help but be discolored by it. It is, therefore, best not to use the very soft grades, especially if light washes are to play a great part in the drawing. The Faber pencils are now those most used by artists. They are marked with combinations of the letters B, F and H, as follows: BB, very soft; B, soft; F, medium; HB, firm; H, hard; HH, harder; HHH, very hard and so on up to six H's, which quality is seldom used except for drawing on box-wood for engravers; it makes an extremely fine and sharp line, but will even cut the surface of some drawing-papers. The grades F and HB are most used by artists. The old-fashioned cedar pencil, requiring the use of the pen-knife to sharpen it, is still preferred by most to the "patent pencils" with movable leads. With either sort, a bit of fine sand-paper or emery-paper mounted, as shown in the diagram, No. 9, on a bit of wood or card-board, is necessary to bring the lead to a sharp point.

The pencil sketch should be made as light as possible, so that it may not be necessary to rub out false lines. In the distance and in the sky of a landscape especially it is better to allow false lines to stand than to rub them out, for the roughened paper will show even worse than they will. Still, it is sometimes necessary to make a line disappear, or, at any rate, to make it less evident. For this purpose one should never use the gritty vulcanized rubbers so much affected by some because of their apparent efficiency. Only the strongest Whatman papers will withstand their action, and these not for long. Soft rubber, to be pressed, not rubbed on the paper, is a good deal better. It must be kept very clean, and it is best to trim off the soiled edge and corners every now and then with a sharp pen-knife or scissors. Bread crumb is more effective when it is neither too stale

nor too fresh, in the former case it will crumble in the latter it will smear. The best of all means of erasing is to take a piece of white glove leather—a soiled glove will not do—and cut it into small bits, which are to be thrown away as fast as used, and replaced by clean ones. They cannot be depended on to efface heavy lines, nor even light lines made with a very hard pencil; but as they do not roughen the surface of the paper, and the water-colorist should draw so lightly and correctly as not to be in need of stronger erasers, they are admirable for the purpose.



FIG. 12.

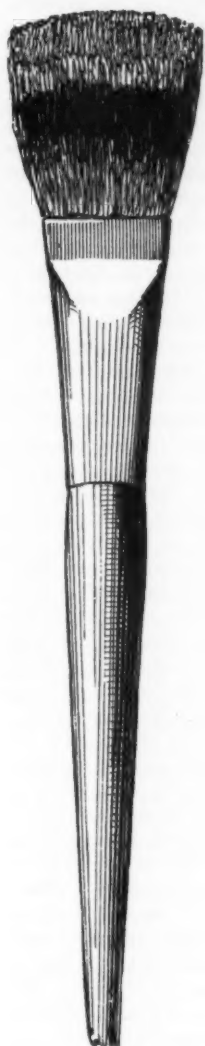


FIG. 13.

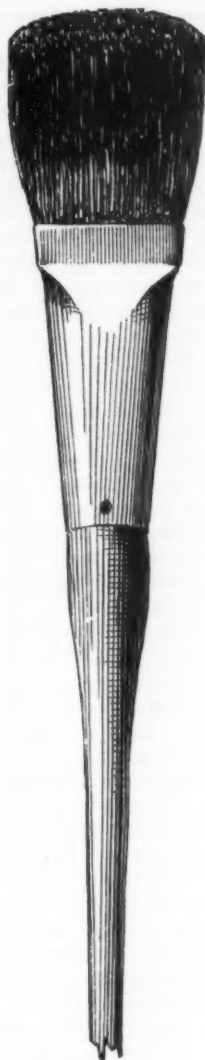


FIG. 14.

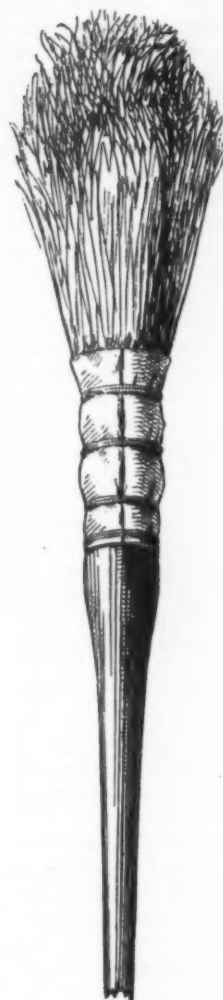


FIG. 19.

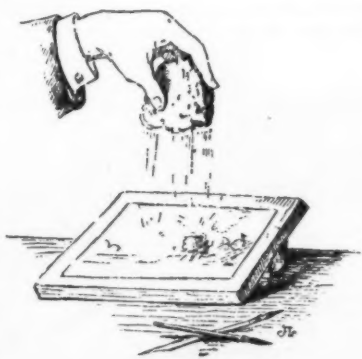


FIG. 16.



FIG. 19.

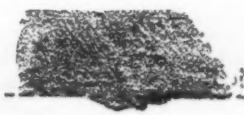


FIG. 17.

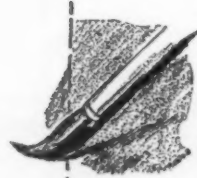


FIG. 18.

A SKETCHING SEASON ON CAPE ANN.



SCARCELY any part of the New England coast is so frequented by artists as this favorite sketching ground. Gloucester, the one large town on the Cape, is thirty miles northeast from Boston by the Eastern Division of the Boston and Maine Railroad. The trip by water is delightful in fair weather. There are two boats daily each way—sturdy little steamboats that do not mind a rough sea. At Gloucester begins and ends the main road that runs around the Cape, a distance of fifteen miles. Some short and usually rough roads are made to suit the ins-and-outs of the rocky shores, or the granite quarries that lie toward the centre of the Cape; but the main one is a first-class shell road, and stages run on it each way from Gloucester twice a day to accommodate east shore and west shore passengers. There are also horse-car lines diverging from Gloucester and running into contiguous settlements. Places like Magnolia, East Gloucester and Bass Rock, on the east shore, and Pigeon Cove, near the north limit of the west shore, all offer hotel accommodations at prices ranging from eight to twenty-five dollars per week, and are all well known to artists. The cottages are usually occupied by private families. There is also one place on the west shore where sketching umbrellas may be seen from May to October; this is Annisquam. The provisions made for guests a few years ago, when the Marine Biological Laboratory was established here, exist, to a considerable extent, now that it is removed, and the prices are comparatively moderate. There are cottages where rooms are rented, without board, from two dollars upward per week, and table board may be obtained for five dollars per week. There are also a few cottages where rooms and board are offered at corresponding rates. Sometimes getting board and lodging in separate places proves to be the better plan. If the board is not so good as anticipated, it may be sought elsewhere without breaking up and moving effects. As a rule, the Cape Ann housewives are more generous caterers than those that come from other places and hire cottages for the sake of driving business through the season. In the principal settlements on the Cape there are butchers and bakers and candlestick-makers who get supplies from Boston and send wagons out to meet all demands. Sea food is near at hand and astonishingly cheap; therefore anxious housekeepers are always afraid of surfeiting their boarders with it. But the only danger is that after having every variety of it in perfection here, the taste acquires such a keen appreciation of the true savor that is never afterward likely to be quite satisfied with the sea food that is served from city markets.

The entire coast of Cape Ann is distinguished for the beautiful, warm coloring of the rocks. The great rocks that always tower far above the highest tides, and those that lie half wrapped in seaweed that is never dry, have the same rich tints if they are equally near the coast. As they are piled in further and further back from the water, they show less and less color, until the pure granite lights up in dazzling whiteness. A Boston artist who was sketching on the west shore of the Cape said to me: "I have been here every summer for years. You see how I get ready for the rocks. As their prevailing color is red, I go over my canvases at home with a mixture of rose madder, burnt umber and white. So my local color is all here, and I have only to put in lights and shadows. If I introduce the white granite rocks, of course the red

is easily covered with opaque white and grays, and the warm undertint gives me the general tone with which the red rocks best harmonize. The same with the sky and every part of the picture; I can always get just what I want most readily when I work on the canvases prepared with these colors."

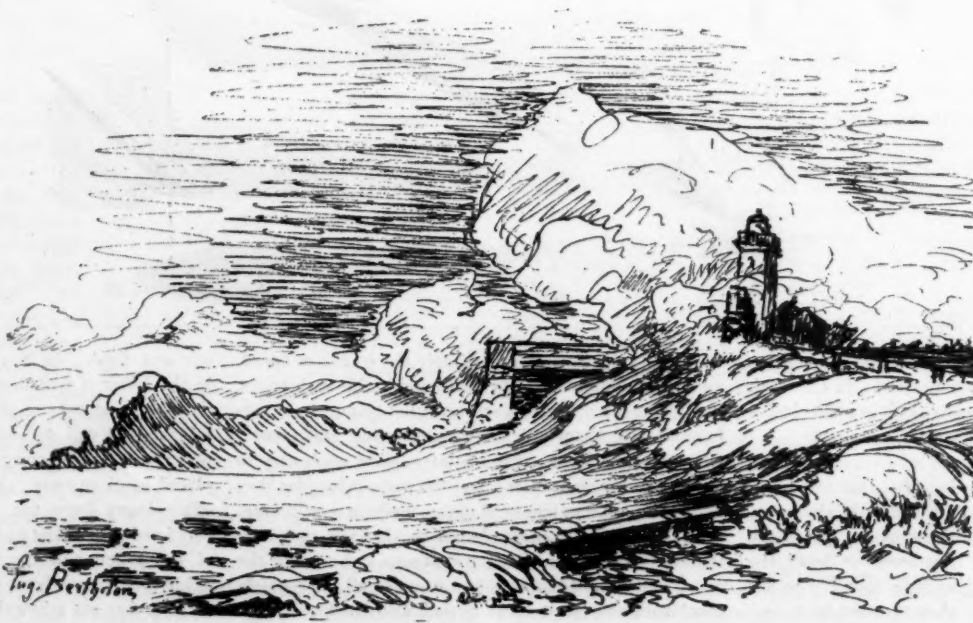
Lanesville, which is on the west side, about an hour's drive from Gloucester, has some very picturesque bits of shore, but the quarries are so near that they bring in rather a dense and heterogeneous population—Italians, Finns and all sorts. It is a village without the village improvements needed, and the atmosphere is contaminated by bad drainage, especially at night. Strange to say, the place has a good reputation for healthfulness. Everywhere on the Cape, people, that is the visitors, complain of what they call a fishy smell when the east wind blows. Some assert that it comes from the masses of kelp and other seaweeds drifting on the coast, that it is simply characteristic of the seashore, and should be sniffed with enjoyment and benefit; others declare that it comes from the fish-houses where the dog-fish are brought in that oil may be made from their livers. The old, unpainted fish-houses I would not condemn at all, for with their weather-beaten sides, their tumbled-down, red chimneys, the paraphernalia of lobster-pots, upturned boats, drying fish-nets and what-not extending out on the rocks below them, they contribute unflinchingly to the picturesqueness of the coast. Although fishing is the occupation of nearly all the native Cape Ann men, such a thing as a new fish-house is never seen; they all look old, some are half in ruins, but patched, propped, and still in use. It must be that persistent treatment of this kind results periodically in thorough, though imperceptible renewal. The fishermen that are usually busying themselves about these houses are likewise interesting, likewise old and weather-beaten; typical fishermen that seem to belong to pictures. Even the trees that have ventured to take root hard by these rocky shores have a peculiar, quaint slant that shows how they have had to yield to the winds. In one of the pretty coves near Lanesville there are some grand, old willows on the inner curve of a rocky point, so near the incoming waves that their shadows almost extend to a wreck that has been dashed up and stranded just beyond the heavy drift of seaweeds that gauges the highest tides. Nothing is left of this wreck except the main framework, that looks as if it were copied after the vertebrae of a huge fish. It is decorated with barnacles, and is so firmly settled in its gravelly bed that the waves will not be able to lift it again in its entirety, but will, with the aid of time, carry it off bit by bit. A little back from the sea, trees flourish wonderfully well, considering that they have to take their chances of finding good soil where they seem as likely to find solid granite. The native pines that reach away in mazy groves, the forest and fruit trees that shelter the fishermen's homes, furnish masses of varying greens that often well relieve the sturdy features of the immediate shore. There is one of these characteristic bits, and it has a fine old row of fish-houses in it, too, on a winding, upward stretch of the road between Folly Cove and Sunset Hill, about a mile and a half north of Lanesville. This part of the

Cape has not yet been spoiled. It is safely remote from the quarries and from the fashionable resorts, so that neither throngs of laborers nor throngs of idlers are likely to trouble it. On Sunset Hill, which is a rocky point more than a square mile in area, there is one summer residence only. The rocks here are not of the imposing kind. They may have been once, but they are situated so that they take the heavy seas, and from this cause, if no other, they have been broken and pitched about until they lie in chaotic masses. The view north is unlimited, save as sky and water meet. West, it commands distant shore lines belonging to Massachusetts, New Hampshire and Maine.

At Folly Cove there are several small private houses, where a few boarders are accommodated for about seven dollars per week. The point that bounds this cove on the southwest side is, as a whole, the boldest on the coast. There are some points stretching in the same direction and having settlements near that have been protected by sea walls. If these walls threaten to give way in any part, there are strong arms ready to mend them; but here at Folly Cove there has been a natural wall that no watchful eyes have guarded, as there is only a wild waste beyond it. In two places the rocks have worn and cleaved out until deep chasms have been formed with irregular ledges standing on three sides, while the fourth is open to the sea. Not that the two chasms are at all alike except as to the character of the rock—primary rock, granite and gneiss with the red coloring due to iron—but it is practicable to row in either and climb up to get good points of view, or to go by a rough footpath to openings above, and descend along places that have cleft out of the ledges, until some fallen mass or jutting portion affords a favorable resting place. In still weather the water immediately below will reflect all the rough walls of the chasms, and the eye follows it out as it opens into the cove and extends to the distant blue sea. The east side of the Cape boasts of a great chasm, but there are no accessible points in that from which one can obtain any such views. The entire point or promontory that shuts in Folly Cove makes a grand study taken from where the shore first begins to curve out toward it on the north side. The opening or entrance to the further chasm is plainly seen; the other is hidden by a long, inclined ledge that throws its broad base out into the cove. All this is in shadow in the afternoon when the sun is still high enough to light up surfaces above and beyond that are presented at different angles. One wants afternoon light here, and morning light inside the chasms.

The nearest post office to Folly Cove is Lanesville (Town of), Gloucester, Mass. It is a good plan to stop first at one of the larger places, where there are hotels, and make a prospecting tour around the Cape before selecting headquarters. Except in July and August, the hotel prices are not very much higher than those of the boarding-houses. During these months they average about twice as high. If one wants to study rough water, it is well to be on hand early or late in the season, for midsummer days are not much given to getting up genuine storms. Of course the east side of the Cape gets the most surf.

H. C. GASKIN.



FOR William Blake the human body was mapped out into some forty regions, and as a good geographer will draw you a map of the world with the pole or any other point for centre, so Blake knew how the more important masses of the body should look in any position and from any point of view. A few animals he understood in the same way. Everything else, flames, clouds, vegetation, was to him but a store of decorative forms to be used as the exigencies of his composition required. He depended on the quantity of black in his drawing for tone and keeping, and used streaks or washes of vivid blue, scarlet and yellow in his skies and the like.

AN ART STUDENT'S HOLIDAY ABROAD.

A TRIP THROUGH HOLLAND, BELGIUM AND NORMANDY TO PARIS AND BACK TO NEW YORK: SEVEN WEEKS, AT A COST OF TWO HUNDRED DOLLARS.

(Continued from September, 1891.)

VI.—BRITTANY.



BRETON PEASANT. BY P. BEYLE.

OUR time in Belgium drew to a close, and the charming voice of Normandy called us to scenes still more beautiful and artistic. After five days at Bruges, my account stood at \$8.20, and during the past eight days we had spent \$17.32.

The first halt in Brittany was Lamballe, an antique and beautiful village. A square-towered gray stone church rears its head from the crest of the hill up which the village climbs, while from the

other end a queer, round-topped clock tower sings out the hours. Overhanging houses, walls covered with ivy, bright gardens, and flights of gray stone steps, a pretty

were well lodged at \$1.40 a day, to find that the only staircase to our chambers opened into the kitchen. But thinking this was doubtless a Breton custom, we submitted in silence to the odors of cooking and clatter of dishes that assailed us every time we went in or out. Here we began to see the extravagance in cap and costume that denote the Breton peasant. In the coy and bewitching productions the girls wore on their heads, each maiden seemed to have exercised her fancy to the utmost in wings of various shapes, in lace and embroidery, and fascinating little bows and tags. They all wore shoulder shawls and straight skirts of many colors, just short enough to show the dainty ankle and clumsy sabot. Our tickets to Lamballe cost \$1.68, and, after a delightful day there, we took the train for St. Brieuc, and then struck directly across the country for Auray on the southern coast. Our tickets cost \$2.78. The ride was superb, the route being directly over the range of mountains occupying this portion of Brittany. We first crept slowly up a hill, to tear with frightful rapidity down into the next valley, through the wildest and most beautiful scenery imaginable. It was not abrupt and rough, but the mountains rolled away in grand waves on both sides, with the lovely valleys and rivers between them, and covered to their summits with the wondrous, beautiful heather. To us who had never seen the heather growing it was a rare sight. Such color cannot well be imagined, and it was not in stingy little bunches, but great moors and mountain-sides would be purple and red with it, interspersed with the brilliant yellow furze, and backed by a deep blue sky. We jumped out at a wayside station and picked a handful, and found it to be composed of innumerable little purple bells that when shaken gave out a soft, whirring sound. We picked great quantities of it during our stay in Brittany, finding three varieties—a dark purple, which was thick and bunched, a pinkish red, and a lavender that grew in long, feathery sprays. Some of each variety, together with a little yellow furze and stiff green broom, make a unique bouquet.

The Hotel Lion d'Or at Auray was just to our taste, and we put up there for \$1.40 per day, finding to our delight

and white chemisette and under-sleeves, while around the neck, down the back and half way down the length of the sleeve, are wide bands of black velvet. The caps are dainty, with fly-away wings, and often show rare needlework. The village girls were beautiful; and at the town pump, where they gossiped and chattered, the skirts tucked up out of the wet, the arms akimbo, and the bright-colored jugs filling with water, they formed



BRETON PEASANT AT PRAYER.

unconsciously into many a pretty and paintable group.

Our principal object in going to Auray was to see the Druidical remains which abound in this portion of

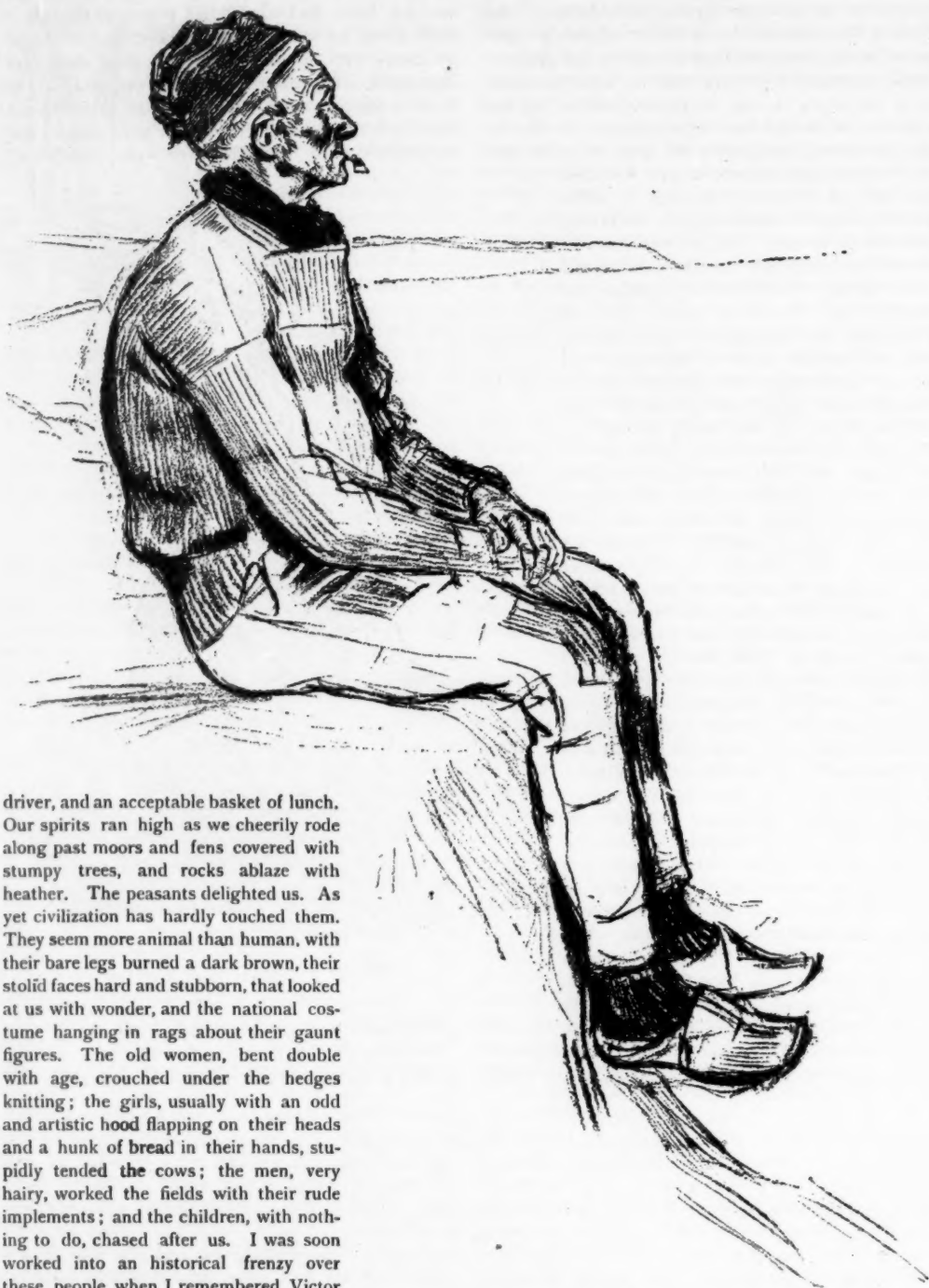


"THE NOONDAY REST." DRAWN BY EUGENE FEYEN AFTER HIS PAINTING.

river and arched bridges fill the valley, where the washerwomen ply their paddles from morn till night. We were rather astonished at the Hotel de France, where we

that the quaint peasant dress was worn by the maids, on whom we studied it well. The straight skirt and tight bodice are of some subdued color, with short, loose sleeves

Brittany; so on the day following our arrival we started out for a drive of some miles to Carnac. Our landlord furnished us with a comfortable trap, a loquacious



STUDY BY DÚEZ FOR HIS PAINTING, "EVENING."

driver, and an acceptable basket of lunch. Our spirits ran high as we cheerily rode along past moors and fens covered with stumpy trees, and rocks ablaze with heather. The peasants delighted us. As yet civilization has hardly touched them. They seem more animal than human, with their bare legs burned a dark brown, their stolid faces hard and stubborn, that looked at us with wonder, and the national costume hanging in rags about their gaunt figures. The old women, bent double with age, crouched under the hedges knitting; the girls, usually with an odd and artistic hood flapping on their heads and a hunk of bread in their hands, stupidly tended the cows; the men, very hairy, worked the fields with their rude implements; and the children, with nothing to do, chased after us. I was soon worked into an historical frenzy over these people when I remembered Victor Hugo's "93" and all the accounts of "La Vendée!" This was the land which they loved and for which they fought with such fierce fury; these were the wild nooks and holes where they hid. How easy for the savage "Chouan," so familiar with the rough paths of his beloved land, to run from peak to peak, to prowl and lurk about the enemy's tracks, always hidden yet ever present, the terrible cry of "chou! chou!" sounding weirdly through the night, as man answered man, and the undaunted numbers gathered silently in some hidden glen! The poor creatures become invested with dignity as one thinks of those days.

As for the stones, they are grand and wonderful. We drove to Plouharnel first, and on the way stopped to see two great dolmens that stood alone on a peasant's farm. They were formed of upright stones supporting a flat roof, and were of enormous size. Next we passed an "ossuary," which we must needs jump out and see, to the amusement of the driver. In Brittany when a peasant dies he is allowed to lie in his grave for a certain time; then, to make room for others, his body is unearthened and a few of his bones preserved in the ossuary. The wealthier families own little boxes in which the skulls and bones are placed and labelled "Père Grouet," "Mère Thibaut," and so on. The sorrowing relatives gaze upon these horrible reminders and weep. But the poor peasants' bones are simply thrown together with no distinctive mark, and in one corner will be a pile of skulls, in another a jumble of cross-bones, leg-bones and arms, while the little boxes of the more fortunate stare up at one, with an eye or a jaw leering through the open-

work in front. It was too horrible, and after one look we turned away, shuddered, and thought of the quiet green churchyards at home.

In Plouharnel an energetic hotel-keeper has instituted a little museum of the Druid and Roman relics found in this part of the country. Implements of warfare and domestic use from various savage countries are shown, and an interesting comparison can be made. The rooms of the hotel are filled with specimens of the unique pottery of Brittany, which is now more or less rare. On the road to Carnac there stands a wonderful dolmen of huge proportions, the top stone of which is so lightly poised on the points of two uprights that apparently a touch would dislodge it. It is tantalizing to one's curiosity to remember that scientists have not yet been able to discover to what use these marvellous monuments were put; and one blames the Romans for not having preserved some record after their conquest. We turned from the highway into a pretty lane, and after jolting over the roughest of farm roads, and driving through the miry yard, where hordes of children ran after us with cries of "un sou, s'il vous plait," we came out on the great field of Carnac. The huge upright stones called Menhirs stand in eleven rows, and originally occupied a vast space, which is now cut up by the farmers into four fields, divided by roads. Many of the stones have fallen and others have been broken up for building purposes, but those still standing are counted by the thousand.

This great field is supposed by some students to have signalized a victory; but the peasants believe, as we learned from a small, curly-headed guide, that Saint Cornelius, the patron of Breton sailors, turned all the Roman soldiers into stones as they pursued the Christians. The Church has taken possession of many of the "high places" of the Druids, and, after exorcising the evil spirits, has placed stone crosses over them. In one instance, on a little hill called St. Michel, where one of the largest subterranean passages has been found, a small chapel was erected, where service was held once a year for the purpose of keeping the same turbulent spirits in subjection. From this little hill one obtains a grand view of the field of Carnac, and can trace the once unbroken lines of stones from end to end. It was, indeed, mysterious to look out over this vast host of the silent witnesses of those rites and ceremonies whose meaning lies buried with the race of men that celebrated them, and then to descend and walk between the rows, noting how the hand of time has worn away and softened all their roughnesses, has covered them with the hoary lichen that well befits their age, and here and there has carved down the sides, till a mere point is all their standing ground. Next we visited the little church in Carnac village, where the figure of the good Saint Cornelius stands as patron, and thank-offerings in the shape of ships and boats, from the simple sailor-folk, fill the nave. The next day we made an early start for the island Gavr Innis, on the sea-coast, about six miles distant.

There we found a high wind blowing and the sea roaring and dashing against the rough coast. A long point ran out into the water, gray and hazy in the distance; numerous islands, looking like broken-off portions of the shore, lay scattered in front, while behind us the land swept away in bold moorlands, covered with heather. Over all, the most effective of cloudy skies, with storms brewing to the windward, threw weird lights and shadows. A feeling of mysterious excitement pervaded our very bones. This is the Sea of Morbihan, one of the wildest bits of Breton scenery, and it was to one of these islands we were bound, to investigate the most celebrated dolmen of Brittany. At the little hamlet of Locmarquer we bargained with a boatman to sail us over and back for \$2.50, and signalling to his mate, who was cruising about in a boat painted light green, with dark red sails, he put for the shore. It was a daring little craft, keel-bottomed and deep, its mast placed near the centre and seats across from side to side. As it dashed through the heavy waves, tossing the spray from stem to stern, the sail tugging at its ropes like a horse, it seemed rather a rash undertaking to trust ourselves to it for such a long sail; but we intended to see Gavr Innis, and this was the only way. In a minute we were dashing through the waves at a tremendous rate, the gunwale of the boat under water half the time. A black cloud chased us and the jib and top-sail were lowered, while we scudded along before the wind. The currents are very strong, and the islands, surrounded by treacherous reefs, are dangerous; so the sailors must be expert and daring to carry their little craft securely. We soon felt confidence in the men; and one of them, on hearing that we were Americans, announced with great pride that he had actually sailed on a vessel to New York, and lay under Brooklyn Bridge. His importance in the eyes of the other less fortunate one was decidedly amusing.

M. R. BRADBURY.

(To be concluded.)

THEY are as energetic in Italy in smuggling pictures out of that country as certain dealers are in smuggling pictures into this one. The famous picture of Cæsar Borgia, ascribed to Raphael, and sold for 600,000 francs to one of the Rothschilds, by Prince Borghese, was sent out of Rome in a very ingenious way, if the informant of *The Pall Mall Gazette* is to be believed. He says: "A coating of wax was laid over the famous Cæsar, and an artist painted the portrait of Pope Leo XIII. on the wax. It was then dispatched to its Parisian destination, the coating of wax carefully peeled off, and the famous Cæsar now ornaments the Rothschild's great gallery of masterpieces." There is really no way to detect an imposition of this sort. The freshness of the paint in comparison with the age of the canvas or panel of course might arouse suspicion that there may be "something wrong," for old canvases and panels are rarely used for new pictures without some sinister motive.

NATURE is always mysterious and secret in the use of her means; and art is always likeliest her when it is most inexplicable.—*Ruskin*: "Modern Painters."

LESSONS ON TREES.

II.—A PALETTE—THE OAK.



LEAVES OF AMERICAN OAKS.

CHESTNUT OAK—WILLOW OAK—
BLACK JACK—RED OAK—WHITE
OAK.

BEFORE proceeding to consider individual species, let us set down the palette with which Mr. Smillie has been good enough to furnish us. It is the same that he uses in all his landscape work.

"I allow myself a sufficient number of pigments," he writes; "I do not always use all of them, but I never know when I may not require any one.

I do not think that the list is too long. Here it is in the order that I place the pigments on my palette: White, zinc yellow, yellow ochre, cadmium, light red, madder lake, burnt Sienna, Caledonian brown, permanent blue. I say I may not use all of them at a time, but I cannot tell when I may not require any one of these pigments to furnish some needed tint. I may sit down to a clump of green trees and not leave one of them out. It is possible that the student may feel like forcing the green note occasionally. Well, in that case, he may try one of the manufactured greens or a little Antwerp blue with his yellow; but it should be used like garlic in a salad dressing—very sparingly. The madders and burnt Sienna are also to be used with caution. The madders especially are very seductive, and they assert themselves by transforming the whole tone of the picture before the painter is aware of it. Still, they are invaluable in compounding grays with permanent blue and yellow ochre, and white if it is needed.

"In painting, the student is simply to keep in mind what I must suppose him to have already learned in painting still-life, that it is convenient to think of objects as flat-sided or faceted solids. It is convenient, both because of a natural aptitude of our minds for taking in such forms, and because the tools with which we work—flat bristle brushes—most easily render such forms. Whatever the general color of the tree, and however it may be affected by the spots of light and shadow produced by the leaves, it will have different tints on its different sides or facets, for the color changes according to the angle at which the light may fall. One may make color studies without regard to this fact, and they may have a certain value, but if you want your tree to stand out and detach itself from the background, this quality of color due to the incidence of the light is of most account. Generally speaking, the same rule applies to trees as to all other objects, that the local color, that which is peculiar to the object (as the red of a rose or the green of its leaves) shows plainest in the half tones; in the lights it is grayer; in the shadows mixed with other colors. But the shadows of a tree are peculiarly transparent, and indeed all its tones are, as it were, shot through one another; for the light comes through the leaves as well as between them with a different quality from that which it has when it shines upon them. A tree

in full sunlight offers a most interesting and complicated study in color; and I repeat that I rarely finish such a study without making use of every pigment on my palette."

Enough, perhaps, of these general principles, which, as a rule, can be better discussed with some particular example in view. The reader will please to bear in mind that a tree can, to a certain extent, be treated like a solid object, and that on such treatment depends its relief and

and it will keep its place, and perhaps be quite satisfactory as a subordinate object in a landscape. One can also carry the painting of a tree in the middle distance



OAK LEAF. PENCIL DRAWING BY GEORGE H. SMILLIE.

(BY SPECIAL PERMISSION OF THE ARTIST.)

its place in the ground-plan of the picture; also that it has its anatomical system, virtually the same for all common trees of our climate (it is different with palms and tree-ferns), on our perception of which de-

when once he knows them, he is always looking out for.

Let us take the oak, the most picturesque of trees, for our first example. It owes its pre-eminence partly to the hardness of its old wood—"heart of oak," as is well

known, being heavier than water, in which it sinks like a stone. Its knotted or gnarled branches are well known, and furnish the best example of a habit common to many trees of strengthening horizontally growing limbs by a thickening of the woody layers at intervals, which has a stiffening effect, like the knotting of a rope, or may be more justly compared to the splicing of a fishing-rod. Owing to this habit of growth, and the exceptional strength and toughness of its wood, the oak is able to sustain heavily laden horizontal branches of great length. This is most noticeable in the European oak, which sometimes covers half an acre. The habit is, however, well marked in the American white oaks and red oaks, and to a less de-

gree in the allied families of horn-beam, beech, chestnut and walnut. But most of our oaks are much taller in proportion to their circumference than the



LANDSCAPE WITH OAKS. ETCHING ON GLASS BY THEODORE ROUSSEAU.

pends much of our interest in tree forms. One can paint a tree, as an irregularly shaped block of grayish green, with a few broad touches of a flat bristle brush;

and it will keep its place, and perhaps be quite satisfactory as a subordinate object in a landscape. One can also carry the painting of a tree in the middle distance

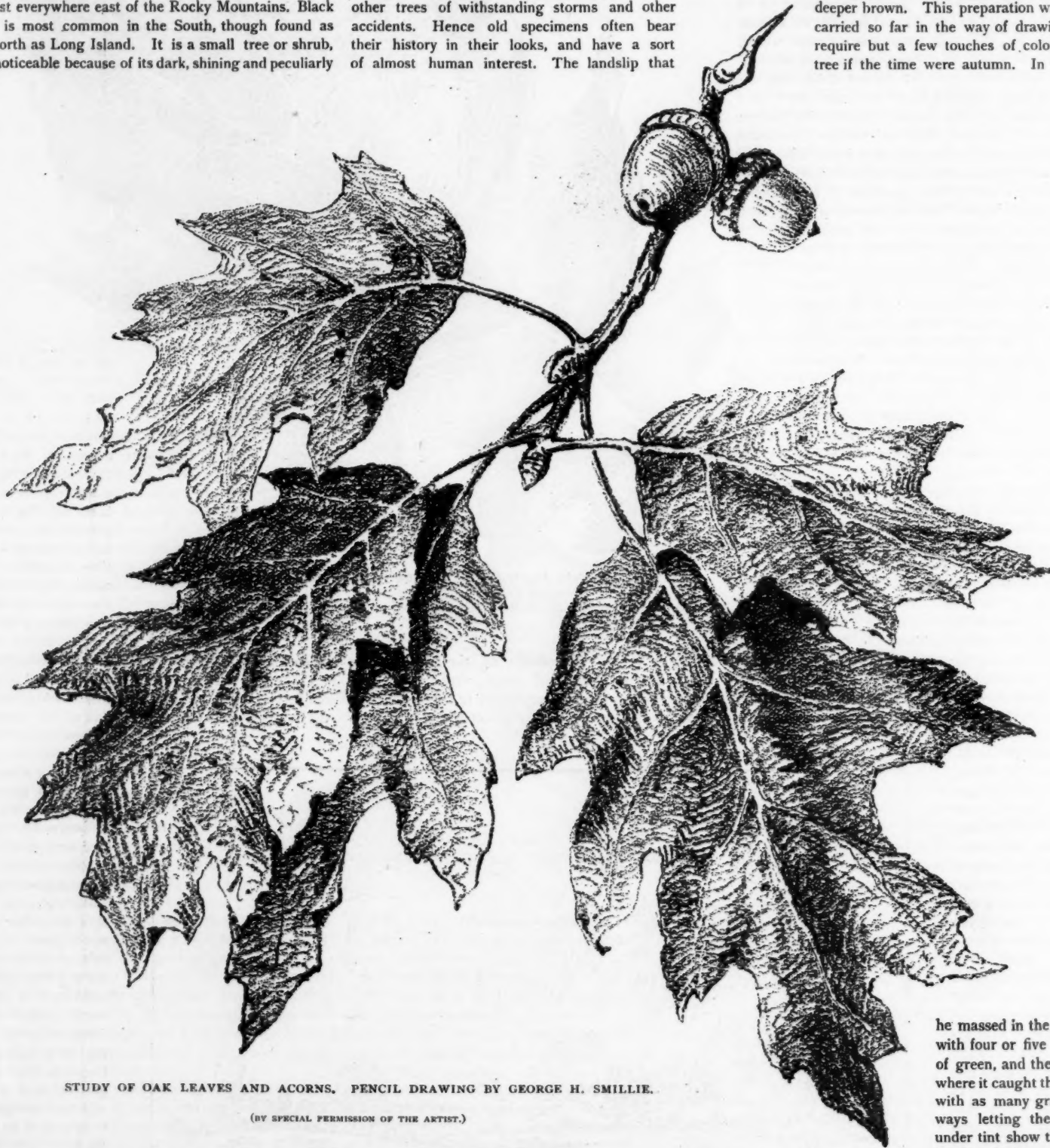
European. It can do no harm to be able to distinguish the different sorts. The white oaks are in most respects the finest; they grow from sixty to eighty feet high, and where they have room to spread make a fine, tower-like mass of deep green. The leaves are large, deeply cut into rounded lobes, and grow in close, well-arranged tufts—a highly ornamental foliage, much more so than that of the European oak. They cling to the tree, though dry and brown, through the greater part of the winter. The post oak is a smaller sort, with very curiously lobed leaves. The leaf of the swamp white oak is rather wavy than lobed, but a strong family likeness runs through the group. They grow almost everywhere east of the Rocky Mountains. Black Jack is most common in the South, though found as far north as Long Island. It is a small tree or shrub, but noticeable because of its dark, shining and peculiarly

pearance of the usually numerous dead branches and twigs. When beside these we mention the willow oak, with long, smooth-edged leaves; the chestnut oak, with leaves like those of the chestnut-tree (that in our initial letter is a young leaf, chosen to balance the leaf of willow oak opposite), and the shingle oak, with leaves like those of a laurel, it is obvious that no "touch" to be learnt from Mr. Harding or other European artists will answer for American oak foliage. Their jagged and broken touch will answer fairly well for our red oaks and pin oak, but will not answer at all for the white oaks, still less for the varieties last named.

The oak is proverbially more capable than other trees of withstanding storms and other accidents. Hence old specimens often bear their history in their looks, and have a sort of almost human interest. The landscape that

of the foliage would do quite as well for a willow. The sketch is interesting as one of Rousseau's few experiments in etching on glass, as well as from the concentration of effort on the peculiarities of the individual tree to an almost total neglect of specific indications. Yet Rousseau often gave a great deal of study to such indications, and if he had a favorite tree, we should say it was the oak. His method seems to have been to sketch in rapidly, but with about equal attention to mass and detail, trunk, branches and foliage all at once, in transparent, burnt Sienna, sometimes warming it with a little vermilion, sometimes adding for the heaviest shadows,

or dark patches of moss or decayed bark, a deeper brown. This preparation was often carried so far in the way of drawing as to require but a few touches of color in the tree if the time were autumn. In summer



STUDY OF OAK LEAVES AND ACORNS. PENCIL DRAWING BY GEORGE H. SMILLIE.

(BY SPECIAL PERMISSION OF THE ARTIST.)

he massed in the foliage with four or five shades of green, and the trunk, where it caught the light, with as many grays, always letting the warm under tint show through in the shadows. This

shaped leaves, which take the middle place between the rounded lobed leaves of the white oaks and the sharp lobed leaves of the red oaks. The bark is rough and very dark. The red oaks grow even larger than the white, sometimes as much as a hundred feet high. The leaves are sharp lobed, at times spiny, and in the fall turn various shades of red, whence the names of two varieties (the botanist may call them species), scarlet oak and red oak (very dark red). Black oak (russet in the fall) is so named, like Black Jack, from its dark, rough bark; the white oaks from the light color of their wood. As to the character of the foliage, the pin oak belongs with the red oaks, but it is a smaller tree, rarely more than fifty feet high. It owes its name to the sharp ap-

has uprooted and carried away all other trees in its neighborhood has merely snapped off the lower branches of the oak in Mr. Dutilleux's picture. It stands otherwise unscathed by the surrounding devastation, like the single column, buried up to its capital, which is often all that remains of an ancient temple. It is a living monument of the grove that once surrounded it. As Mr. Smillie has remarked, painters take more interest in trees with a history like this than in the best. The stumps of the lower branches in this case tell us how broad a shade the tree once cast, and are felt to be in their way as picturesque as the unusually long arm which Rousseau's tree stretches out, the only indication which he has given, by the way, that the tree is an oak. The massing

done, he seems, in his more highly finished pictures, to have turned to the separate study of each branch and clump of leaves, but rarely if ever, even in the foreground, particularizing the leaves themselves. His trees, therefore, look, especially under full sunlight, like richly bossed masses, very suggestive in the arrangement of the bosses—the bunches of leaves that appear on the surface—but telling nothing of the species to the scientific observer, who judges by forms too minute to be regarded by the painter. It is, nevertheless, an excellent method for the painting of oaks in particular, for, as we have already remarked, the terminal leaves are massed into beautiful groups, suggesting natural wreaths or the crockets of Gothic architecture. R. R.



OLD OAK IN THE FOREST OF FONTAINEBLEAU. PEN DRAWING BY CONSTANT DUTILLEUX.

ENGLISH HUMOROUS ARTISTS.



At the Athenæum, in Manchester, recently Mr. G. Du Maurier, of Punch, gave a highly interesting address on "Social Pictorial Satire, as exemplified in Punch during the last fifty years." He described particularly the work of John Leech and Charles Keene, referring incidentally only to that of Richard Doyle, by whom the title-page of the journal was drawn. Of Leech he said that if an artist's greatness were to be measured by the pleasure he gave there was no pinnacle too high for John Leech. There might be better draughtsmen than he, and more accomplished pens than that which he so long wielded, but none with such power to make men glad. In his own early artistic life Leech occupied almost the whole firmament; but when he joined the staff of Punch, Leech was no longer its bright particular star. Sir John Millais and Sir Frederick Leighton were illustrating books, and the world was becoming acquainted with the draughtsmanship of Frederick Walker, F. K. Sandes, and Charles Keene. He was not so intimate with Leech as with Keene, though the former was invariably kind and courteous, and possessed an ineffable charm of manner. With Keene he had lived in the wholesome, industrious, joyous Bohemia in which Keene delighted. Their world was not Leech's world. They hated aristocracy as Leech hated foreigners, from much the same reason—ignorance. His acquaintance with Leech began in the winter of 1860, and four years after that he had the privilege for some weeks of intimate conversations and long walks with him at Whitby, when he felt the full force of his fascination. It was indeed an honor to know such a man, a man who had made the whole nation laugh for a quarter of a century as it had never laughed before or since. They would all remember the immortal types which Leech had drawn of different phases of English society. He was, in fact, himself John Bull, but civilized and refined. Who could forget the famous series of Mr. Briggs, or his hunting scenes, or the numerous other representations of English life—his sportsmen, his British tar, the fisherman who never catches any fish, his street Arabs, his Jacks ashore? There was no nook or corner of English life which he had not illustrated. His nature was too gentle and genial for hatred to dwell in it. But he hated, as we all did, the Mawworms and the Stigginses of our days. The splendid old grandees he drew, however, had been obliged, alas! to give way to the Sir Gorgius Midases of a later day. One of Leech's peculiarities, which caused him much suffering, and probably hastened his end, was his morbid hatred of noise. One could imagine what would have been his feelings for the Salvation Army. It would be difficult to imagine a greater contrast than Keene was to Leech. In habits Keene, though his opinions were Tory to the backbone, was a thorough democrat. He loved to ride on the top of an omnibus smoking a short black clay pipe. He loved all the lower phases of national life. Wherever he went he was incessantly sketching, and he had a marvellously beautiful hand for the work. Leech was, perhaps, the greater genius, but Keene the more consummate artist, and the

latter was as much admired in France and Germany as in his own country. It was amazing to see the effects which Keene could produce with a very few strokes of the pen or pencil. Leech might have produced greater effects, but it would have been at a far greater expenditure of labor. Speaking toward the close of his address of his own work, Mr. Du Maurier said his infirmities of sight, which made open-air work almost impossible to him, as well as other circumstances, determined the line which he was to take. It was not for him to delineate the fortunes and misfortunes of sportsmen, but rather the features of life presented by the upper classes of society.

OWING to Greek art we are now scientifically certain that Greek boys played at leap-frog. The Manchester Guardian says: "A small bronze has come to light at Rome (and has just been published by the learned director of the Archæological Institute there) in which a boy is represented posed in an attitude that admits of no doubt. His knees are bent, his hands are firmly planted just above them, his face is set in an expression of somewhat anxious expectation—he is in the act of 'giving a back'; but, as the schoolboy would promptly



THE PITTSBURGH ART SCHOOL. A CORNER IN THE CAST-ROOM.

PEN DRAWING BY A PUPIL.

note, he has most incautiously kept his head up, and and we do not like to picture the sequel. Here, however, comes in a vase painting (from a vase in the British Museum) to set our anxiety at rest. The Greek form of leap-frog was a slightly different and, for one of those concerned, a more anxious joy. The one boy did not aim at clearing the other, but alighted on his shoulders. The boy who had to carry the other did it often, if not always, to redeem a 'forfeit'—he was called the donkey. Dr. Petersen felt the difficulty about the raised head; solved it by the British Museum vase; examined the shoulders of his bronze boy, and found traces that there had been another boy seated on his playmate's shoulders and now broken off."

CUNNINGHAM tells us that Sir Joshua Reynolds's chair for his sitters moved on casters, and stood above the floor a foot and a half. The artist held his palettes by a handle, and the sticks of his brushes were eighteen inches long. The following memoranda are dated 1755: "For painting the flesh, black, blue black, white, lake, carmine, orpiment, yellow ochre, ultramarine and varnish. To lay the palette: first lay, carmine and white in different degrees; second lay, orpiment and white ditto; third lay, blue black and white ditto. The first sitting, for expedition, make a mixture as like the sitter's complexion as you can."

ART SCHOOLS.

VIII.—THE PITTSBURGH ART SCHOOL.



PITTSBURGH as an educational art centre is to be regarded rather from the light of the possible future than of the actual present—so much depends upon the realization of the munificent project of Mr. Andrew Carnegie in connection with the art galleries in Schenley Park. This splendid domain, covering an area of some hundreds of acres near Oakland, between East Liberty and the city proper, has recently been presented to the city corporation. It is a natural park, with deep ravines and forest-covered hills, from the summit of any one of which one gets an extensive view of the undulating, outlying country. The city of Pittsburgh has given in perpetuity the use of fifteen acres extending from the gateway of this park, and it is the intention of Mr. Carnegie to erect there a building or buildings to contain a Library, a Music Hall and an Art Gallery, together with accommodations for an art school or schools. Whether these art schools will be an extension of those already established in Pittsburgh, or whether they will be a wholly new organization is not yet determined. Probably the former—and the new building probably will afford a permanent home for the Pittsburgh Art Society, the Academy of Science and Art and the Photographic and Botanical societies. In addition to giving the buildings, Mr. Carnegie endows the Art Gallery alone with a sum of \$1,000,000, the income of which is to provide a fund for the annual purchase of pictures, ninety per cent of which are required to be the work of American artists. With a prospective income of \$40,000 from this single source, Pittsburgh may well look forward with confidence to the future of art education in "The Iron City." Plans are now in the hands of a building committee, and the erection of the

buildings will be pressed with all possible haste. The strongest art school at present—though smallest in its appointments—is the Pittsburgh Art School. It consists of little more than two studios, presided over by Mr. John W. Beatty and Mr. George Hetzel; but the spirit of the work is so thoroughly right that it deserves the heartiest commendation, recalling that of the New York Art Students' League in its early days. Mr. Beatty studied in the Munich Academy in the halcyon days under Piloty, at the same time as Frank Duveneck, William M. Chase, J. Frank Currier, Frederick Dielman, Walter Shirlaw and other now well-known American artists. He is a strong advocate of teaching by the constant study of nature. He conducts the portrait and costume class. Beginners of course work from the cast; but as soon as possible they are advanced to the life class. During June the class is taken into the Allegheny Mountains to learn landscape painting under the most favorable conditions. Criticism of the school work is given on alternate days by Mr. Beatty and by Mr. Hetzel, who studied at the Düsseldorf Academy. This method of criticism is, if I mistake not, followed in no other city in the United States. In some of the Julien schools in Paris the instructors alternate monthly. Lectures on artistic anatomy are given by Dr. Matson, and china painting is taught by Miss Mary H. Barnet. During about half the year Mr. Beatty gives weekly talks

on perspective and composition, and he instructs in etching. But constant study from nature is the thing insisted on above all in the school. Everything else is subordinated to it.

IX.—PITTSBURGH SCHOOL OF DESIGN FOR WOMEN.

"We seek to make drawing, painting and designing for manufacture branches of public education," is the motto of the Pittsburgh School of Design for Women. Original designs for wall paper, stained glass and other articles have been utilized according to the demands of the trades. The designing class is especially adapted to educate the pupils to apply practically the artistic knowledge gained in the school. The six class-rooms of the school occupy a floor of the Young Men's Christian Association building, and are reached by means of an elevator. In one I found the first year pupils working from geometrical solids and casts of simple architectural ornaments. In another were the "fragments"—hands, feet, etc.—from which copies were being made by pupils of the second grade. Those of the third year confine themselves to the drawing of the full-length figure. One room is used for painting from still-life in oils and another for water-colors; in a fifth are taught drawing and painting from the living draped model. Practice in these subjects completes the fourth and last year of the "course." China painting and pen drawing are taught as special subjects.

Besides the six studios or class-rooms are the principal's room, the library—containing more than three hundred practical books—the lunch-room and offices. The walls of one studio are covered with original illustrations made for The Century and St. Nicholas, which

have been lent by the Century Company. There are four rooms with skylights, including the centre hall.

There are seven medals and prizes given during the school year—namely: two medals of bronze respectively for the best crayon drawing of architectural ornament and of a full-length figure from the antique; two of silver, for the best water-color painting of flowers, or still-life, from nature, and the best oil painting from nature (in the school class), and two gold medals respectively for the best oil painting by a pupil or graduate—this prize is open to all in attendance at the school, and the subject is one of their own choice—and for the best study from life; and a prize for the best set of original designs (to be done during the year in class exercise). An exhibition of pupils' work is held every February. The principal is Miss Annie W. Henderson. The teachers are Miss Olive Turney, drawing and painting; Miss Kelly, drawing and geometry; Mr. D. B. Walkley, life class; Miss M. L. Murray, design; Miss L. E. Gray, Saturday class. Most of the teachers are graduates of the school. The directors are Messrs. Henry Phipps, Jr., George A. Berry, J. G. Siebeneck, Rev. W. J. Holland

Charles J. Clarke, John B. Jackson, J. R. Woodwell, W. J. Sawyer and Edward B. Alsop.

The school was opened the first of February, 1865, with eight pupils, and the session closed in June with twenty-one. Miss Mary J. Greig, graduated from the South Kensington School, England, and Miss Maggie Cowley, graduated from the Philadelphia School, were the first teachers. Mr. Braidwood, Principal of the Philadelphia School, became the head, making monthly visits, examining the work of the students and giving lectures on art. A year later, Mr. George Hetzel, now instructor in the Pittsburgh Art School, took charge of a class in oil painting every Saturday morning. About this time the connection with Mr. Braidwood was severed. In 1867 Miss Hayherst became principal, and managed the school with much success, considering the difficulties attending the new enterprise.

Evening classes for young men were formed, Mr. Butler teaching a class in mechanical drawing and Miss Hayherst a class in free-hand drawing. This last included among its pupils for a time Mr. C. S. Reinhart

nish a bright, clear yellow, while the attractive but meretricious chromes are made from chromate of lead. The beautiful vermilion, also known as cinnabar, is made principally of sulphur and mercury, and the useful light red is simply yellow ochre calcined.

The deep pure blue called "ultramarine" is the product of a mineral, and is considered absolutely unchangeable with age. Prussian blue, a very brilliant color, comes also from a mineral, but in certain combinations is apt to turn dark with time.

From the vegetable kingdom we obtain the Indian yellow, saffron yellow and gamboge, which is made from the Avignon berry. All the valuable lakes and madders are likewise derived from plants. Different earths furnish such pigments as terre verte, the umbers, Siennas and various ochres.

According to old authorities, blue black was made from wine lees, and the ivory black now in use is obtained from coal. Mummy, asphaltum and bitumen are compressed resinous gums combined with animal remains, while sepia is prepared from a natural fluid secretion of the cuttle-fish.

The most valuable varnishes are made of gums from different trees, whose branches also supply the handles of our brushes; while the bristles and hair which form the most important part of these necessary implements are borrowed from the hog and the costly sable.

Thus it would seem that all nature contributes to furnish the painter with the means of pursuing his avocation, which is, after all, but fair; for what is art but a continuous striving on the part of the artist to gracefully represent nature!

THE lead-pencil should never be used on a large scale. Its shining

is more apparent on large surfaces, and its lack of vigor restricts its employment to small drawings.

It sometimes happens that a subject otherwise such as may be rendered fairly well in lead-pencil will have, in the foreground, an important object in deep shadow, or so much darker than the rest that the pencil fails to give it its place. Such a subject demands either treatment in color or at least a few washes and some pen work in India ink. When the pencil drawing is finished, a light wash, made slightly opaque with a very trifling addition of Chinese white, may be put over the whole of it. One or two darker washes will be added where necessary, and the foreground drawing will be carried out fully with the pen. At the last moment the lights can be put in with Chinese white. Sepia may be used in the same manner instead of India ink, but will look better if, for the ground tone and distance, it be mixed with a little ivory black, by which means it will harmonize better with the pencil. If the color should refuse to take over the pencil, a very little ox-gall mixed with the water will quickly remove the difficulty.



PITTSBURGH SCHOOL OF DESIGN FOR WOMEN. THE PORTRAIT CLASS AT WORK.

and Mr. John W. Alexander. In these days there were no medals; the most successful pupil received a scholarship for the next year. At Miss Hayherst's death, Mr. Hugh L. Newell was elected principal. In 1878 Miss Annie W. Henderson became principal, and Miss Olive Turney her assistant. The school increased in interest and numbers, requiring more teachers. In 1884 it was moved into its present quarters. ERNEST KNAUFFT.

WHAT OIL COLORS ARE MADE FROM.

OIL colors are derived from a great variety of substances—animal, vegetable and mineral—while the processes which enter into their manufacture before they assume the convenient shape in which they reach the artist are various and intricate. Many are made from the oxides of iron, such as white lead, yellow, red and violet mars. Several of the most brilliant blues and greens are obtained from copper, while the cadmiums, our most vivid and valuable yellows, are procured from a metal, sulphuret of cadmium, from which the color is named. Arsenic and sulphur in combination also fur-



NEW PUBLICATIONS.

ART.

L'ART IMPRESSIONNISTE of Mr. Georges Lecomte is, with the exception of its introductory chapter and a final one on "L'Art de Demain," a description of the private collection of Mr. Durand-Ruel, who has brought together for his own pleasure many of the best paintings of the early Impressionists, and has had the decoration thus improvised completed by "dessus des portes" and panels of fruits and flowers by Mr. Monet. Some of these pictures have been seen in New York, notably Renoir's "Supper at Bougival" and his portrait of the daughters of Mr. Durand-Ruel in the sunlight and shadow of a leafy garden. Numerous etchings and dry-points by A. M. Lauzet aid the reader to form some idea of others, among them Pissarro's view of Sydenham; Manet's striking "Spanish Dancers," in which the little figures look like animated marionettes, and his strange but powerful portrait, "Woman with a Guitar;" Degas' animated "Before the Race," horses and jockeys on the alert, waiting for the signal to start; Monet's splendid "Tulip Field in Holland," and his "Promenade in Cloudy Weather," children dressed in white strolling through a meadow under a sky in which the light is struggling through masses of gray vapor; his "Rocks of Belle-Isle," fantastically carved and hollowed by the sea; Renoir's realistic study, "The Woman with a Cat," a young woman of the working class asleep in her chair, with a cat blinking in her lap; Miss Mary Cassatt's "Young Mother." Another young woman, by Renoir, a shade higher or lower in the social scale than the first, is seated on a riverside terrace with her child, the two, with their high cheek-bones, large mouths, insignificant noses and too significant eyes, specimens of a class to be met as often in London or New York as in Paris. His "Woman with a Fan," on the contrary, is a purely French type, though having the same general traits.

Mr. Durand-Ruel is not exclusively an admirer of the Impressionist painters. His house also contains excellent examples of Puvis de Chavannes, John Lewis Brown, Boudin and Lepine, and some of their works have been etched by Mr. Lauzet, of whose highly original and pleasing decorative designs we must not omit to speak. These head-pieces and initials, in pen and ink, of baskets of sunflowers, pendulous branches of dahlias, stalks and flowers of irises and tulips, pots and vases of poppies and lilies, are very appropriate to a book on Impressionism and convey more than a suggestion of the color and light in which is to be found the principal "raison d'être" of this school.

THE catalogue of the exhibition of paintings by A. Renoir, held at the Durand-Ruel galleries in Paris in May, contains a preface, which is a biographical and critical sketch of the painter, by Arsene Alexandre. From it we learn that Mr. Renoir was born at Limoges in 1841, that he worked at first as a painter on porcelain and was a pupil of Gleyre. The exhibition consisted of one hundred and ten numbers, but several important pictures of the artist were absent.

FICTION.

A GOLDEN GOSSIP is one of Mrs. A. T. D. Whitney's characteristic stories. Miss Elizabeth Haven, a maiden lady from Boston, makes the village of Wewachet her summer home, and sets herself to work to make life more cheerful for her neighbors, high and low, winning her way into their hearts and confidences, leading them to view each other more charitably, and through her friendly interest in their affairs playing the part of a gossip in the old and fine sense of the word, which Mrs. Whitney in one of her early books, "The Gayworthys," brought out with much force. The influence of Miss Haven is peculiarly marked in the case of Cyrilla Raye, a strong but undisciplined character, who lives with Miss Amelia Bonable, supposed by her to be her aunt. To awaken affection between those two people, who persist in misunderstanding each other, and to bring their discordant natures into harmony, is part of the mission of Miss Haven. The heroes of the story are Putnam King, a law student, and Dr. Robert Harriman, a handsome dentist, the first of his profession, we believe, to figure in a novel. How the love of these two men aids in transforming headstrong Cyrilla into an earnest woman, how bravely she bears the shock that comes when she learns the secret of her life, and the existence of a father and mother at opposite ends of the earth, and how—largely through the gentle agency of Miss Haven—Cyrilla and Miss Bonable are brought into intimate relations, must be learned by our readers from the book itself. We shall not even tell who weds the heroine.

It need not be added, perhaps, that the characters converse in the usual fashion of Mrs. Whitney's men and women—preach epigrammatically at each other, and discourse somewhat darkly in parables, the meaning of which they eventually make clear. If Mrs. Whitney lives to repent her of her mannerisms, she can solace herself with the thought that every book she has written has been healthful and cheery in tone, and has "made for righteousness." Should the world continue to go wrong, it will be partly because her lessons have been unheeded. (Houghton, Mifflin & Co.)

A WINDOW IN THRUMS is a chronicle of occurrences in a Scotch village, by J. M. Barrie, who has been called "a Scotch Miss Wilkins" by one of our American critics, and whose book "The Little Minister" (to mention one of several) must be known to many of our readers. Thrums is the place where Hendry McQuimpha the weaver lives, and the window is that where his crippled wife Jess sits, longing for the return from London of her son Jamie, dreaming of her dead Joey, whose ambition was to be a minister, and viewing her neighbors and their doings with a pardonable curiosity. She bears her trials like a heroine, as the biographer, who is the schoolmaster and lodges in her attic, tells us, and it does not diminish one's admiration for her to learn that she has some worldly aspirations; for "a cloak with beads," though she can never wear it, for instance. The manner in which she sets her house in order and drills her family in etiquette, in anticipation of the arrival, to drink tea, of Mr. and Mrs. Davit Curly, stamps her as no ordinary woman.

The dialect in these short and simple annals will repel many; but if the nut is hard to crack the kernel is very sweet. The love of mother and son rarely has been more beautifully described than in the chapters entitled "Dead this Twenty Years" and "The Last Night," as for the closing chapter, we defy any one to read it unmoved. Should the reader prefer to skip the pathetic parts, he can find many a page to provoke laughter. He should make the acquaintance of James Geogehan, who appears after a long absence with a fortune and a young wife, and by

judicious gifts of money turns the tide of criticism in her favor; of Gavin Birse, who strives ineffectually to induce Marget Lowrie to release him from his promise to marry her, in order that he may court Jean Luke; and if these characters do not excite his interest, he will surely delight in Tammas Haggart, the oracle of Thrums, who prides himself on being the only one in the place who rightly understands what a humorist is, assuring his cronies that "a body canna be expected baith to mak the joke an' to see't." Tammas is positive that he could have "managed" Mary Queen of Scots had he been her husband, and being of the opinion that geniuses are miserable chiefly because they live so much alone, plans a home into which they shall all be gathered, where they must keep early hours, take a daily bath and work at set times in the same room.

The book is shorter than this review would seem to indicate, but it contains more than is found usually in volumes thrice its size. (Cassell Publishing Company.)

DENZIL QUARRIER is a young man of fortune, who becomes acquainted with Lillian Allen, a governess in an English family at Stockholm, and wishing to marry her draws from her her story, which is that she had already been married to a worthless young fellow named Northway, who was arrested for forgery on their leaving the church, and whom she has not since met. They agree to consider themselves married and to live in seclusion. But Quarrier aspires to Parliament, and thinks it necessary to go through the form of marriage. Before doing so he incautiously tells a friend, who becomes his political rival, and seeks to damage him by publishing the facts. Quarrier succeeds in hushing matters up, but in the mean time Lillian, pressed by anxiety, drowns herself. From all of which the author, George Gissing, draws the moral that it is best to do things in regular order. (Macmillan & Co.)

ON THE PLANTATION professes to be a book for boys, but when Joel Chandler Harris speaks, we are all young, especially if there are any negro stories to be told. Joe Maxwell, the chief character in the narrative, leaves home at an early age (it is during the war) to learn the printing business in the office of "The Countryman," a newspaper published on a plantation, nine miles from a railroad. Little is said about his experiences in the printing-office, aside from the fact that he progresses, as a writer, from paragraphs credited to "The Countryman's Devil" to editorials of a semi-political character, but much is made of his vari-



ous friends, most of whom have stories to tell on occasion. Among them may be mentioned Mink, a negro boy, whom Joe feeds when hungry, receiving in return many benefits; Harbert, another negro, who has learned from Uncle Remus why it is that the owl always sleeps with one eye open; Aunt Cissy, who has heard "ole Sandy Claus agwine sailin' by" at night; Miles Wall, a hatter, "a natchul Baptist," and a firm believer in witches, as his tale of "Ningapie" proves; and Ingun Bill, a deserter from the army, who gives the turkey buzzards credit for making the mountains, and sets another black mark against Brer Rabbit's name by relating how that worthy stole Mr. Beaver's overcoat, and was punished by the other animals by having his upper lip cleft with a flint.

A coon hunt takes place, and a fox hunt, in which pretty Miss Nellie Carter from Virginia participates, to the great satisfaction of Joe, the master of ceremonies. Episodes of the war, of a bloodless character, are scattered through the narrative. In the last chapter we are told that "The Countryman" was soon discontinued, compelling Joe to seek his fortunes elsewhere. We cannot help wishing that Mr. Harris had reserved this material for use in a larger book which should be a complete chronicle of boy life in the South, answering to Mr. Howells's "A Boy's Town." The illustrator, Kemble, has done his work well, in the main. One of his drawings, of an old negro who has learned of the approach of the dreaded Sherman's army, is reproduced above. (D. Appleton & Co.)

MISCELLANEOUS.

COOKERY WITH A CHAFING-DISH, by Thomas A. Murrey, formerly of the Astor House, N. Y., tells how to prepare simple dishes, get up a nice little luncheon, or have a tasty little supper without extraneous aid or annoyance to any one. There are recipes for sauces, salads, Welsh rabbit, oysters, clams, mussels, scallops, curries and patties and omelets, fish, flesh and good red herring. Chafing-dish clubs, says the author, have of late sprung up like mushrooms among the amateur and professional gourmets of Gotham. We expect that this little book will make them increase and multiply all over the land. (F. A. Stokes Co.)

WHAT TO DO, a dainty pocket-guide to etiquette, is a companion to "Don't," which had great popularity. The sales of this little volume (D. Appleton & Co.), at the price of 50 cents, promise to be even greater—the first edition was sold in advance of publication. The author, Mrs. Oliver Bell Bunce, has quite caught the spirit of her lamented husband's style in "Don't," and has produced a brochure on good manners perfect of its kind.



TREATMENT OF DESIGNS.

OLD-FASHIONED ROSES. (COLOR PLATE NO. 1.)

THIS group of roses, intended for reproduction in oil, is interesting in color, but must be carefully painted in order to avoid giving a spotty effect to the petals. It will be well therefore to draw in the outlines of the flowers and their principal petals with a good deal of precision before beginning to paint. Do not undertake to indicate the variegations in the charcoal drawing or in the first laying in of color, but paint the flowers with a general tone of pale pinkish gray for the light parts, and put in the shadows with flat masses of a deeper pink qualified by warm grays. Afterward add the touches of pink in the light petals and the light variegations in the darker parts, blending slightly where the effect is to be soft and indistinct.

The colors used for the lighter gray pinks are white, a little yellow ochre, and a small quantity of vermilion with a very little ivory black. In the half tints add cobalt, and for the shadows use raw umber, white, yellow ochre, madder lake and a very little ivory black. The darker pink petals, as seen especially in the roses at the left side and bottom of the study, may be laid in with a general tone of madder lake, white, yellow ochre, raw umber and light red, adding ivory black and burnt Sienna in the shadows. For the lightest parts of the buds, use vermilion with madder lake, white, and raw umber. Paint the stems with raw umber, madder lake and bone brown, adding white and yellow ochre in the lights and burnt Sienna in the deepest touches of shadows. For the green leaves, use Antwerp blue, white, cadmium, vermilion and ivory black, adding raw umber and burnt Sienna in the shadows. In certain parts, where a pinkish tone is seen, use madder lake in addition to vermilion or in place of it, according to the particular color needed. Make the stamens in the centre of the roses with cadmium, white, madder lake and raw umber, and use a little burnt Sienna and ivory black in the sharp dark accents.

The background should be laid in first before the flowers and leaves are painted, though it is well to have the whole canvas covered in one painting if possible, to secure the general effect of color. For the blue-gray tones which suggest clouds, use white, yellow ochre, permanent blue, raw umber and light red. Be careful in drawing the outlines to keep them clear and distinct in the parts indicated, such as the stems, certain petals and leaves, etc.; for this purpose use a flat-pointed sable brush. The first painting should be heavily laid in, with plenty of pigment and flat bristle brushes.

THE OLD HOMESTEAD. (COLOR PLATE NO. 2.)

As a preparation for out-of-door sketching in oil-colors this study will be found very useful.

The composition is simple and direct; the masses of the foliage are flatly laid in with broad effect, and very little attention is given to small details. Begin by drawing in with charcoal the principal lines of the composition, indicating particularly the direction of the road, the height of the houses and top of the hedge; these will preserve the effect of perspective, which is most important. The gray tone of the sky showing above the trees may be painted with white, cobalt, a little yellow ochre, vermilion and a very little ivory black; where the blue spots show through the trees, substitute light cadmium and madder lake for yellow ochre and vermilion. The green trees are painted with Antwerp blue, white, cadmium, madder lake and raw umber, adding burnt Sienna and ivory black in the shadows.

The yellow greens of the foreground will be easily made with light zinobor green qualified by a little ivory black and vermilion. In the darker touches of the hedge and tree trunks a little burnt Sienna and bone brown may be used. Paint the path with yellow ochre, white, a little ivory black and madder lake, adding a very little cobalt or permanent blue in the distance. For the walls of the houses, use the colors given for the path, adding light red and bone brown in the roof. A touch of madder lake and raw umber will give the color of the chimneys, and may also be used for the reddish brown patches on the roof.

WATER-COLORS.—Have a piece of Whatman's medium rough water-color paper stretched either on a block or mounted on a stretcher. Wash the surface all over with a brush dipped in clean water, and when dry sketch in with a finely pointed pencil the position of the road, houses, etc. Do not put in any unnecessary details, as the pencil marks should not be seen through the color. Wash in the trees first in flat masses, as directed for oil-colors. Use for these, greens, Antwerp blue, light cadmium and madder lake with more or less lamp black. In the foreground and lighter greens, use vermilion in place of madder lake.

Do not use any white at all, not even for the light tones, but wash the color over these very thinly. The highest lights may be taken out with blotting-paper if necessary, by simply wetting the paper you are painting on with a brush dipped in clean water and then laying over the spot a piece of fresh blotting-paper. The road is painted with lamp black, yellow ochre and rose madder. The same color is suitable for the walls of the house, adding sepia and light red in the roofs and shadows. Do not put in the details of the roofs and walls until the general effect is well established.

DECORATIVE FIGURE. (COLOR PLATE NO. 3.)

We give this month the first of a set of three figures forming together a composition for a semicircular memorial window. In Mr. Low's cartoon the figures are winged, the background is broken by stars, and the scroll contains the words "In Memoriam" and the text, "Blessed are the pure in heart, for they shall see God." A small-sized reproduction of the group, which is a characteristic example of the artist's decorative work, will be given in another number.

TRILLIUMS AND IRISES.

THE trillium blossoms and the bunch of irises given in the Supplement will be found useful for various purposes. As subjects for china decoration they could be used for bedroom sets, large bowls or pitchers, or for any piece needing a bold design. They can, however, be reduced to any size at the discretion of the artist. The natural color of the species of trillium or wood lily delineated is white; it takes a pale rose tint, however, with age, and this fact may be taken advantage of. Another variety, known as the "painted trillium," has three distinct rose-colored spots at the base of the petals, and yet another species has purple flowers running into yellowish white toward the outer

edge of the petals; sometimes the flowers are all pale purple. For the white blossoms shown in our illustration, begin by passing the faintest possible tint of Pompadour red over the whole of the flowers, so pale as to only tinge the china and not to show actually pink. When dry, shade with a gray made by mixing ivory black with silver yellow and accentuate the dark parts with brown green, glazed slightly with a very thin wash of red brown. The stamens will require silver yellow shaded with chestnut brown. As for the sepals, which are green, first wash them over with moss green J, then shade with brown green and accentuate with dark green No. 7. A slight glazing in parts with red brown will give a pleasing relief. The first tints of the foliage should be put in with thin washes of apple green on the lightest leaves, running into a yellower tone made with moss green J. Shade as directed for the sepals.

In painting the irises, start the design from the base of the pitcher or other article, and repeat it so that the whole surface is covered. The flowers could be used with good effect on the base of a lamp or on a vase of considerable size. It will be found, we think, that they look best painted in somewhat pale tints. For these the dark and light violets of gold, mixed separately with about one fourth deep blue green, may be used, and will produce beautiful shades of pale mauve and purple. A less expensive palette, and one giving excellent results, is made with ultramarine blue mixed with purple No. 2. The tufts of yellow on the petals are put in with mixing yellow and yellow ochre. The last named color must be applied strongly, on account of its tendency to fire out. For the leaves, use moss green V, and add to it, for a bluer shade in parts, a little deep blue green. Shade with brown green accentuated only in the darkest shadows with dark green No. 7. These designs may be worked up for one firing only, provided the colors are thoroughly dried between each painting.

CUP AND SAUCER DECORATIONS.

THE designs given for a set of six tea cups and saucers are very suitable for wedding or birthday gifts. Without entailing a vast amount of labor, they can be made very rich in effect if carried out according to the directions given. Each cup and saucer should have a different coloring best suited to the flower delineated, but all should be kept delicate. For instance, one might use pink, blue, mauve, yellow, white, and pink and white for the apple-blossoms. The flowers are too small to admit of much in the way of shading; it is therefore advisable to accentuate them with a stronger tint of their local coloring. The handles, base, medallions and background can be treated in matt gold, solid or stippled, according to the effect represented in the illustrations.

It is probable that two firings will be necessary for a handsome finish. In this case put on all the solid gold before the first firing; burnish and retouch the same after firing, adding the stippled parts. In following this plan, all risk of spoiling the stippled ground through too close proximity to the painting will be avoided. For salmon pink, take either capucine red or carnation No. 1, mixed with a very little ivory yellow. For rose pink peculiar to apple blossoms, Dresden pompadour alone gives the exact shade, and fires well with the Lacroix colors. Forget-me-not blue is obtained with deep blue green. Mauve can be made by mixing the last-named color with light violet of gold, or by mixing ultramarine blue with purple No. 2. Take silver yellow for the yellow flowers. Shade the white blossoms with neutral tint accentuated with brown green. For the foliage, use moss green J and brown green. Outline all the flowers and foliage very delicately with pompadour red; this may be done first of all provided that the outlines are baked thoroughly dry, so that they may not soil the colors afterward applied.

WILD ROSE PANEL.

SUCH panels should be worked in a frame upon satin, or some fine silk-faced material with filo floss or other good embroidery silks in natural colors. The ground satin might be chosen of the dark olive tint known as dead leaf—so dark as to be almost black. It may be remarked, however, that a black ground is never satisfactory for embroidery, and where something very dark is wanted, the dead leaf olive will be found to give much greater richness without the hard contrast of a black ground. The stalks must be worked with a sombre green tending to a distinct red in the lower portions, and to a more delicate green toward the extremities. Threads of red may be introduced in the leaf stalks and here and there into the edges of the leaves themselves. The leaves should be worked solid and veined with a darker or in some cases a lighter shade of silk. The petals of the roses must be worked solid, the edges being first worked in with outline long and short stitches, using the lighter shades of pink for these, and working in tones gradually deepening in intensity toward the centre. A small space must be left unworked in the fully opened flowers, and filled in with French knots of a bright yellow silk mixed with brownish golds. The stamens must be worked over the finished flower, and a French knot formed by a double thread of brown and yellow, or two separate knots close together of the two colors to complete it. Where the underside of the rose petal is shown, it must be of a distinctly paler tone than the inside which it overlaps, and the calyx must be worked with a pale gray green, like that of the natural flower. It would be well, in fact, either to color from the natural flower or from a good colored drawing. The panel is suitable for a fire-screen.

STRAWBERRY DESIGN FOR NEEDLEWORK.

THIS would make an exceedingly good decoration for a sideboard cloth. It should be worked on linen, with an insertion of drawnwork between the bands, and a heading of the same outside, to give finish to the fringed edges. The coloring may be in delicate shades of pink and green, not more than two shades of each tint being used, or the design may be worked entirely in white, or white outlined with gold embroidery silk. Filo-floss should be used for the embroidery, which may be solid, or the forms may be merely edged with long and short stitch. In any case, it would be best to make the fruit solid. This pattern is not at all suited for working in outline only.

AMONG the embroideries shown at a recent sale of the Society of Decorative Art in New York was a set of table napery worked in maidenhair fern sprays in delicate greens. The sprays were feathery and graceful, the designs rich, without being overcrowded. Ribbon embroidery was represented on screens, cushions, mouchoir cases, photograph frames and an endless variety of articles. A novel departure in the treatment is to work out designs in white ribbon only on artistic shades of colored satin, the effect of which is very chaste, and has a cameo-like appearance. A great variety of novel mouchoir cases was shown, many of them worked on fine linen—a very sensible departure from silk and satin, which cannot be so easily cleaned. There was also a tempting display of small round pincushions delicately decorated with colored sprays of flowers and lavishly trimmed with fine lace and bows of ribbon. Some Hungarian embroideries worked by the peasantry were shown. It was mostly composed of cross-stitch and satin-stitch combined, and somewhat resembled Russian embroidery, the same coloring in turkey red and dark blue being largely employed. This kind of embroidery is used for bed spreads, curtains, table covers and other large articles, while finer varieties, in white on a cream ground, are adapted for morning costumes.



CORRESPONDENCE.

OIL PAINTING QUERIES.

E. VAN S.—To preserve the colors taken from your palette, place them on little china tiles or pieces of glass, in a dish and pour in enough water to cover them completely. If you do not wish to use the colors the next day, you must add to the water to allow for the loss by evaporation. To season your palette, rub into the wood as much linseed-oil as it will absorb.

A STUDENT.—The time required for an oil-painting to dry depends largely on the medium used; also on the colors, for some colors—silver white and Naples yellow, for instance—dry sooner than others, such as lake and bitumen. If you use "siccative," the colors will dry more quickly than if linseed-oil is the medium. If your picture feels sticky when you touch it lightly with your finger, it is not in the right state to be varnished.

COLLECTOR.—You can remove the lines that have appeared on your canvas by putting a thin sheet of glass or of metal carefully over the picture and pressing it with a warm flat-iron. If the surface of the paint is thick enough, the marks will disappear, after some trials; but if the paint surface is thin, the blemishes cannot be removed. It would be better to place the picture in the hands of a professional "restorer."

FLOWER PAINTING IN WATER-COLORS.

SEVERAL readers who have expressed their intention to make a first essay in painting wild flowers in water-colors this summer will find answers to their inquiries in the following notes:

When gathering wild flowers to paint, carry with you to the fields a small bottle filled with water, and place the flowers in it immediately. This is the best way to preserve flowers at all times, if you intend to copy them. The heat of the hand is sure to wilt them; while the neck of the bottle clasps, it does not crowd them. The narrow-mouthed vial is also excellent to hold the flower to be painted.

The principal colors for flower painting are: Gamboge, yellow ochre, Indian yellow, burnt Sienna, Vandyck brown, white (in tube), vermilion, rose madder, carmine, crimson lake, new blue, Antwerp blue, black, light red. These fourteen colors, when combined, give very good effects. All except four cost 25 cents a cake; carmine, 75 cents; crimson lake, 45 cents; Indian yellow, 50 cents. There are others that would do even the beginner good service. There are greens already made, and purples. Hooker's green, No. 1, is especially good, and costs 25 cents. A very delicate gray can be made with yellow ochre, light red, and new blue; or with aureolin, cobalt and rose madder. Either of these are excellent for white flowers. Allow the yellows to predominate in the shading of white flowers. The tendency is to make them too cold. Grays for pink flowers can be made of rose madder and black or crimson lake and black, or rose madder and emerald green. Lemon yellow is a pale yellow for delicate flowers, and with black shades them. Carmine and Vandyck brown give a rich dark red for shading red flowers. The effect is the same as brown madder. Blue flowers can be shaded with any other blue than the lightest tint on the flowers, a little rose madder and black added. New blue or cobalt combined with rose madder or crimson lake makes a delicate lilac. Lilac or purple flowers may be shaded with crimson lake, carmine, new blue and black added. Terre verte is a gray green, especially valuable for distances, or the under sides of leaves. Antwerp blue, new blue and cobalt mixed with gamboge, Indian yellow, yellow ochre, burnt Sienna, Vandyck brown, aureolin, raw umber, brown pink, raw Sienna and lemon yellow make all



HINT FOR MUSIC-ROOM PANEL.

(FOR L. W. S.)

shades of green for foliage in landscapes or leaves for flowers. Hooker's Green, No. 1, combined with all the light yellows is useful for delicate greens. Brown pink is a transparent bright greenish yellow, excellent for washing over greens that are too blue; by the addition of burnt Sienna, gamboge or crimson lake gives good foreground foliage. Burnt umber and raw umber are good in foliage and in grays.

PAINTING ON SILK OR SATIN.

S. F.—The lighter the tints of the silk used for water-colors the more beautiful the work will look. Having laid a clean piece of muslin underneath the silk, fasten both securely to the drawing-board with pins. Common pins will do on the sides and upper part, but the lower side should be fastened with drawing tacks, so they will not interfere with the hand. The silk should be very smooth and tight. Draw now the design with a hard pencil. If you can procure the prepared ox-gall, use it for a medium instead of water, having, of course, a glass of water beside you in which to wash the brush. If you cannot procure the ox-gall, dissolve a bit of gum-arabic in warm water and use thinly. The brush should be suited to the painting to be rendered. Mix on the palette Chinese white with the lightest tints to be used. Paint the whole surface of the design with these mixed colors. By this we mean the whole flower or leaves, all the shadows and high lights. Do this in all cases, unless the silk is white. If you are painting on white silk, you will not require the Chinese white at all. The painting will look more transparent if allowed to blend with the texture of the goods. Be careful not to load the brush with too much moisture or too much color. On white silk, therefore, wash delicately the color of the highest light on the design, leaving in white flowers the silk for the high light. Then proceed with white or colored silk in exactly the same way, i.e., paint the middle tints, and, lastly, bring these into the deepest shades or shadows. Paint the whole stem in the lightest tint to be used and strengthen on the shaded side. Be careful not to use too much ox-gall or gum. The latter must in no case be thick enough to give a gloss to the painting.

Allow the silk to remain upon the board until perfectly dry.

In almost all cases it will be found necessary to strengthen the shadows. A little clear, bright color at this part of the work will add force and beauty to the whole. Whenever possible, we would suggest that you avoid red or black for the color of the fabric to be painted on. The red of the material is sure to strike through the colors used, and in the case of the black it is sure to be absorbed. Use oil-colors instead in painting upon red or black silk or satin.

The same method may be used for bolting cloth as has been described for painting on white silk. Take great care to avoid too much moisture.

A. F.—The color study of cupids with garlands of roses, given in May, could be used for painting in water-colors on silk or satin, in a purely decorative style. It is the fashion to paint such designs on sofa cushions, mouchoir cases, tidies and articles of a like description. On silk, most of the colors that would serve for a sky on paper come up too bright, but a pale wash of indigo will give exactly the desired tint on a white or creamy ground. For the cupids, set your palette with Venetian red, yellow ochre, rose madder, ivory black and raw umber; for the roses, take crimson lake, rose madder and ivory black; for the foliage, mix lemon yellow with ivory black. Shade the wings with gray made by mixing Venetian red and cobalt blue; if too purple, add a touch of yellow ochre.

TO ENLARGE FROM A PHOTOGRAPH.

SIR: Would you be willing to guide me to finding out the relative size of a photograph head to a life-size portrait? Is there any rule to go by? If the head in a photograph is about three quarters of an inch, how many times would it have to be enlarged to make it life size? Is there any book that would give me such directions? I can enlarge a photograph twice or three times quite well, but I am quite at sea when I undertake life size. I have an idea that a cabinet photograph enlarged about five and a half times would make it life size, but I am not sure. I tried a "solar," but although everybody that saw it thought it was well done, I was not so well satisfied as though I had enlarged it myself.

J. M. M., Cambridge.

To enlarge a cabinet photograph to a life-sized head is rather a difficult thing to do, even with the mechanical scale of proportions correctly measured. The conventional measurements of a life-size head are as follows, according to old authorities in portrait painting: For a woman's head—From top of head to chin, 8½ inches; from corner of eye to mouth, 2½ inches; from corner of eye to base of nostrils, 1½ inches; from nostrils to mouth, three quarters of an inch; from mouth to bottom of chin, 1½ inches. The measurements for a man's head are nearly all slightly larger in proportion, and are thus given: From top of head to bottom of chin, 9½ inches; from corner of eye to chin, 4½ inches; from corner of eye to mouth, 2½ inches; from corner of eye to nostrils, 1½ inches.

Now, in order to enlarge the head from a photograph—say one inch in length—you must make your drawing 8 or 8½ inches long from top of head to chin, and correspondingly broad, according to the character of the individual cranium to be represented. It is not advisable to make a head too large. The simplest way to perform these measurements is by dividing the photographic head (which is to be copied) into small squares of equal size—let us say, to avoid fractions, eight to the length; then, after sketching in the general outline of the large head according to life-size measurements (as given above), block this face out also into large equal squares of exactly one inch each. By carefully counting the corresponding number of large and small squares and by them locating the drawing and position of the features, you will arrive at the correct proportions. After this, the artist must draw the forms and add the necessary details, copying the characteristics of the photograph as closely as possible. It requires a certain knowledge of drawing to accomplish this task successfully.

CHINA PAINTING QUERIES.

WEST INDIAN.—(1) Write to J. Marsching & Co. for their catalogue, in which you will find a full description of the Lacroix portable charcoal kiln; it seems to us that this kiln might suit your purpose. The kilns you mention are both reliable, and are supplied by the makers for use with charcoal or gasoline, as well as with gas. Brick kilns can of course be made use of if properly constructed; originally none others were in use. The iron studio kilns have been recently introduced for the benefit of teachers and amateurs. (2) Matt gold and hard gold present the same appearance when fired and burnished. Hard gold, however, has no flux in it, and is generally used over color previously fired, or on china with a soft glaze, such as ivory white ware, because unfluxed gold is not so readily absorbed as matt gold, which is always mixed with flux. If unfluxed gold be used directly on china with a hard glaze, such as French china or Belleek ware, it needs a much stronger firing than is desirable for the mineral paints; otherwise it will not burnish properly. All the English ware imported for the purposes of decoration is good to paint on. The glaze is sometimes softer than that on French and German china, but not so soft as on the domestic ivory white ware. French china is always satisfactory to paint on. (3) Opal ware is made of glass. Special colors are prepared for glass painting.

M. E. M.—(1) "Dresden thick oil" and "essence grasse" are in plain English fat oil of turpentine, and are most essential for your painting. The former is the oil used by the artists of Dresden, and the latter is the French preparation put up by Lacroix. Both are considered superior to our domestic oil, and in purchasing materials you should choose one of them. The Dresden is the more expensive, but is usually so thick when sold in this country that it requires to be diluted with spirits of turpentine. (2) In the "rococo border 1037" you will see there is a design of fruit on each side of the shells. The directions for treatment refer to raised enamel for the fruit, which must be most skillfully put on or it will be a failure. You will find a purple in Lacroix's list of "enamel colors." All rococo art is more or less conventional, without much regard to nature, and you can suit your fancy as to colors. All mineral colors for painting are said to be "fluxed," for the purpose of giving the same glaze to the decoration as the surface of the china. When there is not sufficient flux, it is said to be "semi-glazed."

O. C.—The best gold to use on white china is matt gold, which comes in a brown paste on glass slabs ready for use, when rubbed with turpentine. When placed over color, the latter must first be fired. Then use the same gold, not fluxed, or hard gold, as it is called. The flux of the color is sufficient for both. Use matt gold for Royal Worcester decoration. Carmine, though one of the most beautiful, is one of the most uncertain of colors. Overfiring causes it to turn purple; underfiring, a yellowish red.

A. L. S., Nevada, Mo.—The decalcomania pictures you speak of comprise landscapes, figures, flowers, fruit, game and many other subjects. The process of applying them and other particulars will be found in the answer to Mr. V., among the china painting queries in our May number. Pieces decorated in this way can be fired several times. The gold can be put on when the pictures are applied, or reserved for a second firing, as you choose.

ART NEWS AND NOTES.

THE MUNICH INTERNATIONAL EXHIBITION.

M. T. T.—The pâte-changeante ware owes its origin to Regnault, a French chemist, who compounded the paste when he was director of the Sèvres establishment. It is a porcelain, which appears pink under artificial light, and has a grayish or celadon-green color in the daylight. Some beautiful pieces of this ware have been made by the Mintons of Stoke-upon-Trent, England.

FIDELIA.—If you had used an ivory palette knife instead of a steel knife in mixing your underglaze white, the color would not appear "dingy" after the firing. Possibly your palette was not perfectly clean. In putting on the white, lay it on the painting just in the position and shape it is intended to occupy, and do not work it about in any way.

J. D., Baltimore.—A loose wreath of ivy would make a pleasing decoration for your plate. Paint the small leaves grass green, the larger ones chrome green and orange mixed to a warm deep green. Occasionally paint a brown-green leaf, shading at the stems with dark green No. 7, added to the leaf color. One or two reddish-brown leaves might be introduced. Make the stem of the vine brown, lining on the shadow side with brown 4 or 17.

M. N.—Ruby purple used alone fires up a rich crimson; therefore, if you want to paint your pansies dark purple you must add some rich blue. If you use the violet of gold, a little deep blue green should be added to give the flowers the purple shade you desire. For very deep rich coloring, the ruby purple is preferable.

SUNDRY QUERIES ANSWERED.

G. B. I.—The Lacroix colors for china painting cannot be used for glass painting, because glass fires at a much lower heat than is required for china. If you wish to paint on glass, therefore, you must obtain vitrifiable glass colors. They come in powder, and have to be mixed, the same as other mineral paints, with fat oil and turpentine; sometimes rectified spirits of tar is substituted. Opal glass fires at a still lower heat than window glass; therefore certain fluxes have to be used with some of the colors when opal glass is decorated, in order to bring the colors to their proper brilliancy at the reduced heat. Unlike the flux for china painting, which serves for all colors alike, a special flux is made for each class of colors, except for orange and yellow, which are never fluxed.

In ordering the colors, say for what purpose you need them, because some are more particularly adapted for window painting than others. You would do well to inquire with regard to a special paste for raised gold; the gold itself is prepared for glass painting to fire at the same heat called for by the colors. Bear in mind that glass simply melts if subjected to rose heat—the proper standard for Lacroix colors. We do not know of any handbook on the subject that would be of real practical help to you.

R. D. R., Brooklyn.—Full directions for preparing canvas were given in a recent number of our magazine. The method used by manufacturers is to cover the unbleached toile, or linen cloth, with a strong liquid glue, and over this to lay on a thick coating of gray oil paint, which is smoothly and evenly spread with large flat brushes; this is called the "priming." A fine English canvas has a second coat of paint put on over the first, which gives it a firmer, smoother surface, and is considered by many artists to be preferable. Either oil or turpentine may be used to thin the paint; linseed-oil, which is generally the vehicle employed, gives a smooth surface, while turpentine mixed with the paint leaves the texture dull and somewhat rough. The latter style is known as the "toile absorbent," and is popular with French artists.

VERA.—We understand that easels, panels, screens and similar articles made of native woods can be procured from Frank Broadhead, Ellenville, Ulster Co., N. Y., and probably you could get large strips of whitewood, such as you desire, from the same dealer. By referring to the article on Pyrography, in the December number of *The Art Amateur*, you will see that other woods recommended as more or less suitable are pine, oak, elm, sycamore, holly, chestnut and lime. A pretty border for your bird panels would be vines of Virginia creeper, starting from the bottom, out of coarse grasses. The berries, tendrils and variegated autumn colors of the leaves could be burned in with very good effect.

CLASSICS.—An inexpensive souvenir of a wedding might be made by folding a piece of rather heavy water-color paper so as to make a sheet, oblong in shape. On the cover paint in gilt or color the initials of the bride and groom, forming a monogram or other device; on the inside, left-hand page write their full names with the date, and some appropriate quotation from the poets. If you could procure a very small photograph of the house or church where the ceremony is to take place, this could be pasted on that page and would be better than the quotation. On the other page write the names of the guests. A satin ribbon of some bright color should be run through the fold in the sheet and tied in a stylish bow.

TYRO.—In pen-drawing for photo-engraved reproduction, it is necessary to draw in line or solid masses with the blackest ink possible upon a smooth white surface. The poorer the quality of the paper to be printed and more rapid the printing, the fewer and simpler must be the lines of your drawing, as in reduction parallel lines in shading have a tendency to run together and thicken, which may alter the tone entirely of the original design.

JASPER.—To stain your cabinet in imitation of antique oak, apply ammonia diluted with water according to the depth of color desired. If the ammonia is used in its full strength the stain will be too dark. Wipe off the ammonia immediately after it is applied, or it will raise the grain of the wood.

J. E. H.—Shellac will not dissolve in oil; instead put the pieces of gum in alcohol and shake them well together; after standing a little while, a smooth liquid varnish will be produced, which may be made as thin as desired by adding more alcohol.

O. C.—The Grolier Club of New York is a select club of the character you mention. By addressing a note simply to the "Secretary," you will doubtless receive the information you wish.

S. T., Brooklyn.—A new curtain material called Kudzufoori cloth, thirty-six inches wide, costing \$1 a yard, is sold by Vantine (879 Broadway), and would probably answer your purpose. Embroidered in gold, a pair of curtains in this cloth costs \$18. At the same place you can get goat-skin rugs, which are either white, gray or black, and cost about a dollar a piece. The hair is quite long. Most persons seem to prefer to buy the rugs unlined and have the lining done at home.

THIRTEEN years ago Munich held its first important international exhibition of the fine arts; the next was held in 1883, and since 1885 a yearly salon, virtually international, has been open to the public. This generous hospitality has made Munich art and German art broader by its lessons, and there is no other town, probably, where art is so cosmopolitan or where pictures are seen to better effect.

The sixth international exhibition, opened on the first of June by Luitpold, Prince Regent of Bavaria, occupies some sixty-four rooms in the Glass Palace. Of these Germany has about twenty-three; France, seven; Austria, five; Italy and Holland, four; America, Spain and Denmark, three each; Sweden and Poland, two; Hungary, Japan and Belgium, one each. There are, besides, four immense international rooms. The catalogue will contain, when completed, over three thousand four hundred numbers. There will be over twenty-three hundred oil paintings, some four hundred and fifty water-colors, pastels and drawings, over three hundred sculptures, three hundred and fifty etchings, and fifty-one frames filled with architectural drawings, the last named by Germans and Austrians.

As Munich is not a place of "hurrah" in art, it has not been sensational in its arrangement of these pictures and sculptures, and, strange to say, the Parisians' work looks mild; even Rochegrosse's "Babylon," which has a room to itself and is beautifully placed, does not stir one. But pass into the little Cabinet, containing some of the American contributions, and the beauty, simplicity and spontaneity of arrangement will excite lively admiration.

The entire work was left in the hands of Mr. Charles F. Ulrich, who collected these pictures personally. The larger room, some forty by eighty feet, was hung by the entire committee, and now contains just fifty pictures, while the Cabinet, which measures about ten by twelve feet, contains thirty-two pictures. Besides, we have three walls fairly filled with original drawings, generously loaned by Charles Scribner's Sons and The Century Company. The Harpers withdrew at the last moment, as I understand, which is much to be regretted, for with the work by Abbey and more Smedleys and Reinharts, we might have surpassed every other display of the kind; and so, too, had not some of our good painters and sculptors withheld their work. As it is, the Cabinet contains the cream of the exhibition, but there is not enough large work to balance the dessert of our little dinner of art. We have the promise of a number of salon pictures; let us hope that they will arrive, for we are being watched with much interest, and when we have won the heart of the German we may expect encouragement to send in future.

In the larger room and on the line three Whistlers are conspicuous: his "Portrait of a Lady," in a brown dress and with a black background; his very charming and very modern "The Little White Girl," painted in 1864, and loaned by Mr. Potter of London. It is one of those rare pictures one sees and cannot describe. Why? Because it is incomprehensible and exists as does the blush on the sweetest of faces; we are affected and care not to reason about it. It is, indeed, related to music and, if you will understand my view, to Japanese art at its best. Mr. Whistler should not have occasion (as he did in 1888) to refuse a medal, for he deserves the first. There is also a charmingly simple evening study of later date. New, and just from the easel, is Marr's "Summer Afternoon." Dressed in the period of 1830 is a party of young women, girls and children in the translucent shades of a rich green arbor—they are sitting around tables at tea or coffee, working, playing and gossiping; a charming young mother, forward from the rest, is guiding her lovely year-old child, whose first steps seem to indicate a desire to "have at" some intruding chickens. Sun-flecks here and there on leaves, figures and ground add further charm to Mr. Marr's best performance, technically and intellectually, as a genre painter. Mr. Marr earned the title of professor a few years ago, and is this year one of five on the jury conferring honors.

Robert W. Vonnob's "Poppies," a delightful rendering of sunlight, is worthy of special notice also, while Inness's landscapes are two of the less conspicuous occupants of places of honor, in addition to the above-mentioned pictures. Orrin Peck's "Pansies" is a work deserving high praise. John S. Sargent's "Portrait of a Lady" (Mrs. Marquand) hangs above the landscapes by Mr. Inness; and with the expected addition of "Carmencita," he will be well represented. Chase's "Alice," also seen at one of the exhibitions of the Society of American Artists, hangs to the left of the Whistlers, and Vail's large "On the Thames" makes an excellent counterpart, although very different in subject. Weeks, a strong painter, who might have sent better work, has several dull-looking pictures, including one entitled "The Elephants of the Maharajah in Jehore." Bridgman's "The Feast of the Prophets" and "Negro Festival at Blidah" do not gain by their association with these pictures. His "Awaiting the Tide," however, is quite different in subject and treatment, and is a credit to his strength and versatility. Other strong pictures in this large room are shown by Fitz (deceased), Hitchcock, "Maternity," Hartwick, "Winter," Bolton Jones, "Early Spring," Frank Jones, "Homer," Ulrich, a small picture dated 1888; Mosler, Rolshoven, Dewey, Wenban, Humphrey Moore, Chadwick, Weir, Ryder and Moeller.

In the Cabinet, Chase's "Friends," pastel, occupies the place of honor, with Dewing's and Mowbray's poems in color on either side. The centre of the right wall is occupied by Thayer's "Portrait of a Lady," the left centre by Tarbell's "An Opal." Chase's pastel, "Dreaming," is placed on the wall opposite to "Friends," elsewhere on the mellowed walls of fluted cream gray draping we see works by Horatio Walker, Inness, De F. Brush, Cox, Muhrmann, Bunker, Ranger, Murphy, F. Jones, Hassam, Ulrich and Gauguin. If space would permit, the room would be worthy of detailed description. Among our illustrators, Blum and Wenzell are most deserving of notice; there are other good works by Smedley, Bacher, Frazar, Muhrmann, Kappes, Cox, Twachtman, Low and Gaul. In the German and International Rooms several oils by Americans must not be forgotten: Frank Smith's "Portrait of my Brother," Leigh's powerful "End of the Game," a dramatic delineation of Western saloon horrors—his "New Friends" is too academic, the "thumb" of the professor is quite evident in it—Mrs. Cabot Perry's portraits of her children, entitled "Genre," Miss Chadwick's head, and Robert Koehler's "Judgment of Paris"—the last a little tame, but possessing much feeling.

The Germans are well represented by a score of excellent performances. One long room has a Renaissance colonnade and groined arches running through it, walls of faded delicate maroon and green silk plush, with comfortable ottomans between the

columns here and there. Sculptures at intervals add dignity to two long walls filled with work of their foremost men. I can only mention a few names: Lenbach, Uhde, Poetzelberger, Haug, Klaus, Meyer, and Skarbina. In other rooms are pictures by Peter Paul Müller, Bökelmann and Brütt, with affecting subjects from the drama of life; Hoecker, Loefftz, Defregger in his best form, Jernberg, Dieffenbacher, "The Heavy Hand of Fate," Schlittgen, Albert Keller, Stuck, F. A. Kaulbach, Hoelzl, Gierymski, Glücklich, Baisch, Dill, Kuehl, Gebhart, and others.

Among the French artists represented by one or more works are Durand, portrait of Billotte; Boldini, Bougereau, Rochegrosse, Roll, Besnard, Miss Maria Colton, Bashkirtseff, Henner, Pierre Billet, Lépine, Vibert, Gérôme, Carrière, Ronai, Pelouse, Moreau, Aimé Morot, and others. Paulsen, the Dane, has an "Adam and Eve" surprising in beauty and color. Hammershoi, his countryman, exhibits a strong portrait. Among the Spaniards are Ramirez, Garnella, Carbonera, Serra and Sorolla, who show canvases worthy of a special notice, as do, in the Italian rooms, Fragiaco, Nono, Vinea, Cabianna, Bezzi, Tito, Rico, Pagliano and Zanetti.

Holland is at its best, with fine pictures by Israels, Bisschop, Poggendorf, Tholen, ter Meulen, Mesdag, and the Maris brothers—enough to make one's head quite tired seeing; and Poland and Hungary are represented by Brandt and a row of "ski's" whose good work makes amends for their hard names; Belgium, by Rosier, Courtens, Verstraete, De Vrient, Plasky, Baron, Carpentier, Brunin, Bellis, Struys, Clays, and many more. Sweden makes a good showing. The Japanese contributions had not arrived when the exhibition was opened, and the English pictures were not ready to be displayed, but the writer saw two clever pieces by Robert Sauber, who gives evidence of more than ordinary strength and talent. None of the sculptures are of extraordinary interest, with the exception of Bazzara's "The Widow," a work of much simplicity of conception. Finally, there are the Lenbach rooms, two darkly draped chambers of the Renaissance period filled with old masters.

WILLIAM J. BAER.

MUNICH, June 1, 1892.

A CATALOGUE of some first editions, fine bindings and other rarities selected from the stock of Charles Scribner's Sons may be quoted as a sign, among others, of the growth of the taste for handsome and rare books among us. The first editions are mostly of standard English literature, but we remark a copy of Cicero's *Cato Major*; or, *Discourse of Old Age*, printed by Ben. Franklin, from the Stevens Library, which is priced at \$275; a copy of Ruskin's "Crown of Wild Olives," bound by Cobden-Sanderson, who is considered by many the most artistic of living binders, is priced at \$100. The Kelmscott Press publications of Mr. William Morris enjoy a deserved reputation for their typography, quite apart from the fame of the poet-printer. Accordingly, we would signalize as bargains the copies, bound in vellum, of Mr. W. S. Blunt's "Love Lyrics" and "Songs of Proteus," at \$20; "A Chapter of the Stones of Venice" (on the spirit of Gothic architecture), with a new preface by William Morris, at \$15, and "The Story of the Glittering Plain," at \$40. These books, unless our judgment is at fault, are destined to increase in value rapidly and permanently. Among other notable rarities are Goldsmith's "Vicar of Wakefield," the first edition, in two volumes, bound by F. Bedford, \$450; Hawthorne's "Celestial Railroad," \$90; Charles and Mary Lamb's "Tales from Shakespeare," with illustrations by Mulready, engraved by William Blake, \$125; the Quairitch edition of Omar Khayyam, 1879, \$50; various poems of Shelley at from \$28 to \$100; and a complete set of original editions of Tennyson, at \$550.

THE artistic bronzes cast by the late Mr. Barbedienne, and his invention for the mechanical reduction of sculptures, have made his name a household word in all parts of the world among all who are interested in art. The sale of his collection of pictures, which took place at the Durand-Ruel galleries in Paris on June 2d and 3d, showed him an amateur of painting of excellent taste. The catalogue, of which we have received a copy, contains the titles of eight pictures and sketches by Barye; two (of Roman cattle) by the sculptor, Clésinger; forty-one by Couture; one each by Delacroix, Decamps and Dupré; two by Henner; a study by Fortuny; a "Moonlight," by Jacques; "La Bouillie," by Millet; a "Sunset," by Rousseau; and examples of Breughel, Weenix and other old masters, Dutch, Flemish, German and Italian. Mr. Barbedienne seems to have had a weakness for Couture, but apart from that it would be hard to discover a more carefully formed or better proportioned collection.

AN exhibition at the Grolier Club, not long since, consisted of etchings by Philip Zilcken, a former secretary to the late queen of Holland, a man of the world, linguist, traveller and painter. His etchings are remarkably direct and simple in manner and technique. Beginners in the art may derive many a useful lesson from them. As a rule, you can trace the work of each successive biting in the finished plate. Such complexity as is required is got by faithful drawing and modelling with the point. The ease and certainty with which he attains his results give one the impression of a master. We would particularly mention his dry point on zinc of "A Beggar" in an old fur cap; his "Old Fisherman," a head in a half light, beautifully modelled; his views of Arab buildings in Algiers, of winter scenes near The Hague, and his remarkably free and independent renderings of paintings, "The Sheepfold," "Selling Wood" and "Bleaching Linen," after Mauve, would readily be taken for original etchings, so thoroughly does Zilcken carry out the principle enunciated by Mr. Herkomer, that the reproductive etcher should copy as though he were working from nature.

A BEAUTIFUL statue of a female holding a globe and representing "Geography," has been modelled by Mr. N. C. Riis, a Danish sculptor of much talent, who has left his native town of Copenhagen, to establish himself in New York. Mr. Riis hopes to find some lover of art who will commission him to execute the statue in marble. His address is 22 Trinity Place, New York.

WHILE the landscape painters and their pupils are away sketching along the sea-shore or in the mountains there is always more or less activity in the private art schools in the neighborhood of Union Square and Broadway. At the Osgood's (in the Domestic Building), where a special feature has long been made of summer classes, and at Bier's (in the MacIntyre Building), pupils from out-of-town seem to seek especially instruction in china painting and tapestry painting. Presumably this is their only leisure season. They are under no disadvantage on this account; indeed, on the contrary, they are likely to receive more individual attention than in winter, when classes are crowded. They have, in addition, even through the summer, a number of picture galleries to resort to, and the parks furnish subjects for sketches.



